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UNE COLLECTION HISTORIQUE

PARIS | 25 JUIN 2025

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VENTE À PARIS
25 JUIN 2025
14H30

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Jeudi 19 juin
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10H-18H

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11H–18H

Dimanche 22 juin
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LOT 98

Portrait de S.A.I.R. Le Prince Murat

Une passion pour l'Histoire!

Une passion pour le plus grand Homme des siècles passés, Napoléon!

Une passion pour les objets qui ont accompagné l'épopée : cette passion liée à un indéniable talent est à l'origine de la plus belle collection d'objets napoléoniens au monde. Une collection que le monde lui envie, que le public veut contempler, une collection digne des plus grands musées.

En suivant les traces de Napoléon, Pierre-Jean Chalençon a rassemblé une collection que Napoléon lui-même qualifierait de « bloc de granit »

S.A.I.R. Le Prince MURAT
H.I.& R.H
8e. Prince MURAT.

A passion for History!

A passion for the greatest man of past centuries, Napoleon!

A passion for the objects that accompanied the epic: this passion, combined with undeniable talent, is the origin of the most beautiful collection of Napoleonic objects in the world. A collection that the world envies, that the public longs to admire, a collection worthy of the greatest museums.

By following in Napoleon's footsteps, Pierre-Jean Chalençon has assembled a collection that Napoleon himself would call a "block of granite."

H.I.& R.H.
S.A.I.R. The Prince MURAT
8th Prince MURAT.

Portrait de Pierre-Jean Chalençon.

Chers amis,

Aujourd'hui cela fait très exactement 40 ans que je rassemble avec dévouement les souvenirs de l'Empereur. Tel le gardien de sa mémoire, j'ai constitué le plus éblouissant témoignage de son existence sur terre.

Napoléon, qui n'était issu d'aucun déterminisme, a transcendé son destin jusqu'à bouleverser celui de l'Humanité. Il est le premier self-made man.

Génie militaire, politicien stratège et législateur, il bouleverse l'Europe et grave son nom dans la mémoire des peuples. Aigle foudroyé devenu immortel, pour ses contemporains, il incarne la grandeur, la volonté, et l'éternelle légende de l'homme providentiel.

Son mythe, raconté par les objets de la collection, fascine aujourd'hui plus que jamais.

Napoléon, l'immortel.

Pierre-Jean Chalençon -
son serviteur.

Dear friends,

Today marks exactly 40 years since I began devotedly collecting the Emperor's memorabilia. As the guardian of his memory, I have assembled the most dazzling testament to his existence on earth.

Napoléon, unbound by any predetermination, transcended his fate to transform the destiny of Humanity. He is the first self-made man.

A military genius, strategic politician, and legislator, he reshaped Europe and etched his name into the memory of nations. A thunderstruck eagle turned immortal, for his contemporaries, he embodies greatness, willpower, and the eternal legend of the providential man.

His myth, narrated through the objects in the collection, captivates today more than ever.

Napoléon, the immortal.

Pierre-Jean Chalençon -
His committed admirer.

LES CAMPAGNES MILITAIRES DU GÉNÉRAL BONAPARTE

THIS PAGE
LOT 1

1

FRANÇOIS-ANDRÉ VINCENT
Paris 1746 - 1816

La Bataille des Pyramides

Battle of the Pyramids

Plume et encre noire, lavis sepia sur traces de pierre noire et mis au carreau
Signé, localisé et daté en bas à droite sur le support du canon *Vincent / Paris 1810*
465 x 847 mm

Pen and black ink, sepia wash over traces of black chalk, squared for transfer
Signed, localized and dated lower right *Vincent / Paris 1810*

PROVENANCE

Collection de l'artiste ;
Son inventaire après décès ;
Sa vente après décès, Paris, 17-19 octobre 1816, lot 61 ;
Descendance de François Griois, beau-frère de l'artiste ;
Collection particulière, Gisors, dans les années 1970 ;
Vente anonyme, Me Grandin, Paris, Hôtel Drouot, 13 février 1981, sans numéro ;
M. W. Brady, New York, en 1984 ;
Vente anonyme, Sotheby's, Paris, 27 juin 2002, lot 110 ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue by Pierre-Jean Chalençon, Brett Topping and Russell Hull Etling, Russell Etling Company, 2005-2011, p. 18 ;
Versailles, *Les Guerres de Napoléon. Louis François Lejeune, général et peintre*, février-mars 2012, n° 83 ;
Rueil-Malmaison, *Napoléon, la passion d'un collectionneur, collection Chalençon*, septembre-novembre 2012 (sans catalogue).

BIBLIOGRAPHIE

New York French Drawings', in *The Burlington Magazine*, CXXVI, août 1984, p. 523-524, fig. 46 ;
J. Foucart et M. Laclotte, *Nouvelles acquisitions du Département des Peintures (1983-1986)*, Paris, 1987, p. 142 ;
J.-P. Cuzin, 'Un bel échec : *La Bataille des Pyramides* de François-André Vincent', dans *Mélanges offerts à Pierre Arizzoli-Clémentel*, Versailles, 2009, p. 102-105, fig. 7, note 26;
J.-P. Cuzin, *François-André Vincent 1746-1816 entre Fragonard et David*, Paris, 2013, p. 502, n° 666 D ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 18-21 (comme commande de Napoléon pour le Château de Grosbois).

This magnificent watercolour by Carle Vernet, with its clear and harmonious composition, probably dates to 1810–1812, not long after the success of one of his best paintings, *The Morning of the Battle of Austerlitz*, which was much admired at the 1808 Salon by Napoleon, who awarded him the Légion d'Honneur. In 1810, the Emperor had reached his apogee. Ruler of an immense Empire, he had just forged an alliance, through his marriage to Marie-Louise of Austria (see lot 80), with one of the most powerful monarchies of Europe.

The sheet shows a group of hunters who have halted and are listening to the instructions given by the Emperor positioned at the centre of the composition. He is easily recognizable, unlike the marshals who surround him, all wearing the imperial green hunting attire. Three young women seated in a landau are accompanying the hunt.

A watercolour of a similar size was with the Galerie Coatalem in 2000. The subject differs somewhat, with Napoleon and his entourage galloping towards a clearing with an obelisk, on the right. Since our sheet shows the hunters halted at the foot of this same obelisk, it is easy to imagine that the two works illustrate two separate stages in the hunt and were planned as pendants.

The watercolour is traditionally known as *The Imperial Hunt Halting in the Forest of Fontainebleau,* and this is the title we have used. However, it is difficult to be sure whether this is the forest of Fontainebleau or of Compiègne: the Emperor was fond of both estates. The obelisk, to date unidentified, may provide the answer.

No engravings of the subject seem to have been made; at least the subject does not appear in Armand Dayot's catalogue, *Carle Vernet, catalogue raisonné de l'œuvre gravé et lithographié*, 1925.

An outstanding horseman, passionate and extremely knowledgeable about horses, Carle Vernet excelled at hunting scenes as well as battles of the Consulat and the Empire, which brought him fame and are today regarded as his finest works.

€ 80,000-120,000

2

ANTOINE-JEAN GROS, DIT BARON GROS

ANTOINE-JEAN GROS, CALLED BARON GROS

Paris 1771 - 1835 Meudon

Etudes pour Bonaparte pardonnant aux révoltés du Caire
Recto : *Groupe de personnages arabes agenouillés*
Verso : *Bonaparte à cheval*

Studies for Napoleon Pardoning the Cairo Rebels
Recto: *Kneelling Arab figures*
Verso: *Bonaparte on horseback*

Plume et encre brune sur traits de crayon sur papier irrégulièrement découpé et complété
369 x 328 mm

Pen and brown ink over traces of black chalk on paper irregularly cut and completed

PROVENANCE

Vente de l'atelier de l'artiste, 23 novembre 1835, probablement lot 122 (*Dessin à la plume pour une composition des révoltés du Caire*) ;
Collection Jean-Baptiste Delestre ;
Collection Jules Boilly ;
Sa vente, Paris, Hôtel Drouot, 19-20 mars 1869, lot 140 ;
Collection du comte de Reiset ;
Sa vente, Paris, Hôtel Drouot, 30 janvier-3 février 1922, lot 18 ;
Collection Louis Deglatigny ;
Sa vente, Paris, Hôtel Drouot, 5 février 1951, lot 77 ;
Collection Gaston Delestre ;
Puis par descendance jusqu'à la vente :
Vente *Collection Gaston Delestre*, Artcurial, Paris, 22 mars 2017, lot 14 ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Genève, musée d'Art et d'Histoire, *De Watteau à Cézanne*, juillet-septembre 1951, n° 140 ;
Paris, musée Carnavalet, *Chefs-d'œuvre des collections parisiennes. Peintures et dessins de l'Ecole française du XIXe siècle*, décembre 1952-février 1953, n° 146, repr. pl. XXIV (sous le titre *Orientaux implorant la clémence de Bonaparte*) ;
Paris, Galerie Bernheim-Jeune, *Gros, Géricault, Delacroix*, janvier-mars 1954, n° 20 ;
Paris, Grand Palais, *Napoléon*, juin-décembre 1969, n° 69.

BIBLIOGRAPHIE

J.-B. Delestre, *Gros et ses ouvrages*, Paris, 1845, p. 62-64 ;
L'Autographe, 1er décembre 1864, n° 25, p. 216, repr. ;
J.-B. Delestre, *Gros, sa vie et ses ouvrages,* Paris, 1867, p. 68-72, fig. 22 et 23, et p. 373 ;
J. Tripier Le Franc, *Histoire de la vie et de la mort du Baron Gros*, Paris, 1880, p. 203-204 et p. 680 ;
G. Dargenty, *Le Baron Gros*, Paris-Londres, 1887, p. 31, repr. ;
P. Lelièvre, 'Gros, peintre d'histoire', dans *Gazette des Beaux-Arts*, mai 1936, p. 300-301, fig. 8 et 9 ;
G. Delestre, *Antoine-Jean Gros*, Paris, 1951 et 1954, fig. 29 (recto) ;
F. Daulte, *Le dessin français de David à Courbet*, Lausanne, 1953, p. IX, repr. pl. 4 et 5, p. 50-51 ;
A. Fyjis-Walker, 'A recently discovered drawing by Antoine-Jean Gros', dans *The Burlington Magazine*, vol. 127, n° 990, septembre 1985, p. 621 et fig. 69 (verso) ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 25.

On the recto, Napoleon on horseback towers over a group of prostrate Egyptians, extending his arm in a sign of pardon. The more detailed verso shows the same Cairenes surrounded by other figures, including a young mother and a man in chains (see exh. cat. *Napoléon*, 1969, p. 21, *op. cit.*).

This magnificent recto-verso sheet, drawn with a free and rapid line, was a preparatory work for an ambitious composition illustrating an episode of the Revolt of Cairo. The chosen moment is not the violence of the fighting itself, which Girodet would illustrate in his 1810 masterpiece *The Cairo Rebels* (Musée National du Château de Versailles), but the subsequent reconciliation, showing the future Emperor's clemency and his desire for peace. The project was abandoned when Gros was commissioned to paint the *Plague Victims of Jaffa* (exhibited in the 1804 Salon; Musée du Louvre).

The subject refers to one of the bloodiest episodes of the Egyptian expedition led by General Bonaparte in 1798–1799. Arriving in Cairo after the victory at the Battle of the Pyramids in July 1798 (see lot 1), Napoleon introduced a series of reforms that angered the people of Cairo. A revolt flared up on 21 October, but was savagely repressed and crushed by the French army the next day.

Tripier-Lefranc (1880, p. 674; *op. cit.*) refers to a sketch for the painting, apparently the subject of an engraving.

Other artists tackled the same theme, firstly Michele Rigo, *HM the Emperor showing mercy to the Divan, in Egypt* (1806 Salon), then Pierre-Narcisse Guérin with *Bonaparte pardoning the Cairo rebels* (1808 Salon; Musée National du Château de Versailles). These works have a more conventional and static composition than was envisaged by Gros, based on the present drawing, brought to vigorous life by the various spontaneous poses of the figures.

€ 15,000-25,000

Recto

Verso

3

JEAN-BAPTISTE MAUZAISSE
Corbeil-Essonnes 1784 - 1844 Paris

Bonaparte franchissant le Grand-Saint-Bernard, d'après Jacques-Louis David

Napoleon Crossing the Alps at the Great St Bernard Pass, after Jacques-Louis David

Huile sur toile
Signé et daté au dos sur la toile d'origine *Mauzaisse 1807 / J. David*
40,8 x 32,4 cm ; 16 by 12¾ in.

Oil on canvas
Signed and dated on the reverse of the unlined canvas *Mauzaisse 1807 / J. David*

PROVENANCE

Collection du Baron Gros ;
Sa vente après décès, Paris, 23 mars 1835, lot 153 ;
Collection de M. Saint ;
Sa vente, Me Bonnefons de Lavialle, Paris, 5 mai 1846, lot 164 ;
Vente anonyme, Osenat, Fontainebleau, 7 novembre 2004, lot 426 ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 72-73.

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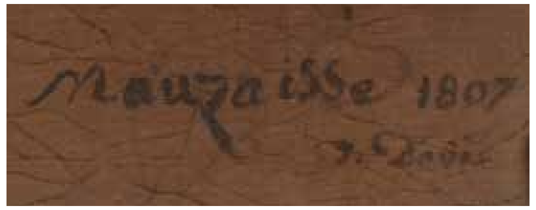
A. Esnault, *Projet de catalogue raisonné de l'œuvre de Jean-Baptiste Mauzaisse*, 2001 (non publié), n° 130 ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 74-75.

Looking straight at the viewer, the First Consul here has youthful, idealized features and a determined expression. Mounted on a piebald horse, he wears the uniform of a general of the Republic, with a hat trimmed in gold and a voluminous red cloak billowing in the wind. Ignoring his horse rearing up at the sight of the steep rock face, he points resolutely upwards with his right arm, in a victorious gesture. The rich and supple quality of the paint has none of the dry feel of a copy. Yet Mauzaisse's painting is a rendering, in a reduced format, of the famous *Napoleon Crossing the Alps at the Great St Bernard Pass*, commissioned from Jacques-Louis David in 1800, in five versions. One, probably the original, measuring 260 x 221 cm, is in the Musée National du Château de Malmaison. The others are in the Kunsthistorisches Museum in Vienna, the Musée National du Château de Versailles and Schloss Charlottenburg in Berlin.

Napoleon himself apparently asked to be 'painted calm on a spirited horse', the noble mount replacing the modest mule he actually rode and which appears in the painting of the same subject by Hippolyte Delaroche (1848; Musée du Louvre). The large versions are differentiated by a few variations, for example the colouring of the horse's coat and of the cloak, which is yellow ochre in the Malmaison painting and red in the Versailles version. It was the colour of the latter that inspired Mauzaisse's copy.

This almost allegorical representation, which bears no relation to reality, transforms the young general, hero of modern times, into the incarnation of a timeless hero. It has an exceptional visual power and can be numbered among the iconic portraits of the future Emperor. It was inevitable that it would inspire David's pupils and followers, including his assistant Georges Rouget and of course Mauzaisse, who was famous in his time for subjects relating to Napoleon's epic career, for grand decorative schemes (especially those in the Musée Charles X in the Louvre) and for his portraits.

€ 30,000-50,000



Detail of the signature (reverse of the unlined canvas)

4

D'APRÈS JACQUES-LOUIS DAVID

AFTER JACQUES-LOUIS DAVID

1748 - 1825

Portrait de Bonaparte en officier général de l'armée d'Italie

Portrait of Napoleon Bonaparte as General of the Italian Army

Huile sur toile

56 x 45 cm ; 22 by 17¾ in.

Oil on canvas

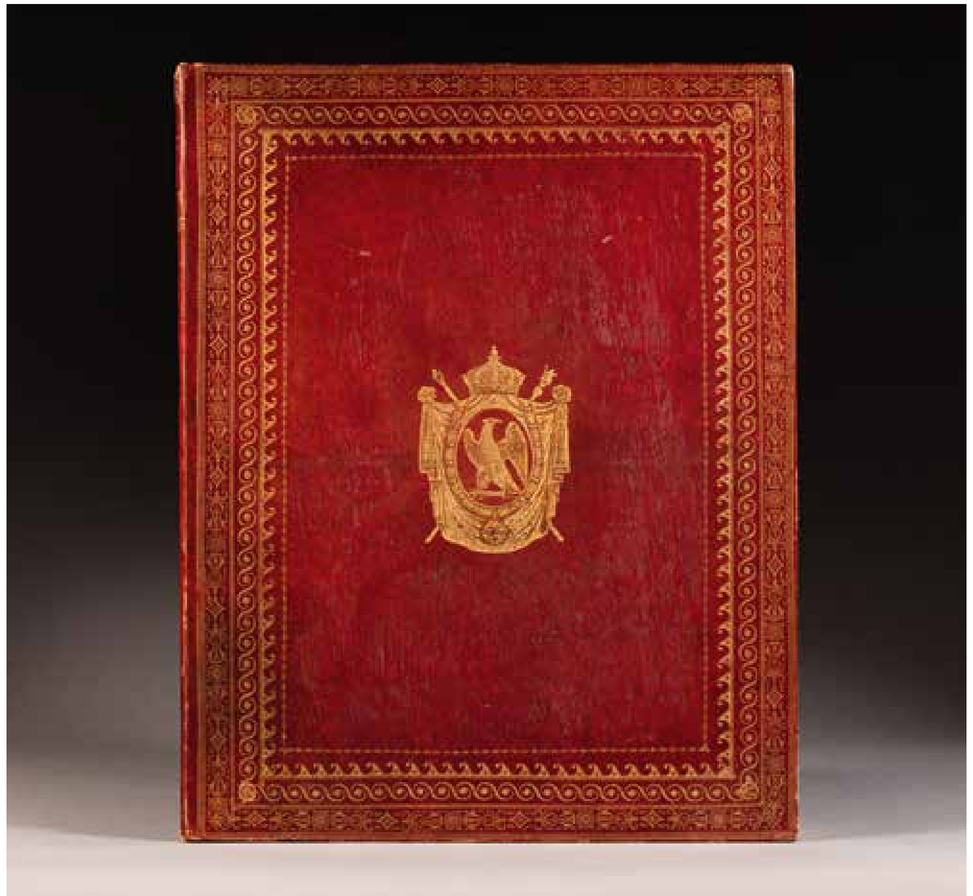
BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 78-79 (comme Jacques-Louis David) ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 23 (comme Ecole française du XIXe siècle d'après Jacques-Louis David).

This painting is a bust-length copy after a sketched mid-length portrait of Napoleon (Musée du Louvre), the only surviving fragment of a large canvas which David began in 1798. This was never completed, but is known from a drawing (reproduced in the exhibition catalogue for *David*, Musée du Louvre, Paris; Musée National du Château de Versailles, 26 October 1989–12 February 1990, p. 380). It was meant to show Napoleon full-length, shortly after the Battle of Castiglione, accompanied by an orderly holding his horse. During the single posing session, David painted Napoleon's head and rapidly sketched out the basic lines of his body. He never went back to the canvas, which was cut down to its present size no later than 1826, before the Vivant-Denon sale on 1 May, where it was listed as no. 199.

In the superb Louvre sketch, Napoleon's face is idealized, expressing all the energy and authority of the young hero who would force destiny's hand to become Emperor. David had boundless admiration for Napoleon, comparing him to the great men of antiquity. 'Here is a man to whom altars would have been erected in ancient times… Bonaparte is my hero!' (see exh. cat. for *David*, 1989–1990, p. 378, *op. cit.*).

€ 15,000-20,000



5

[BERTHIER, LOUIS-ALEXANDRE]

Relation de la Bataille de Marengo, gagnée Le vingt-cinq Prairial an 8 par Napoléon Bonaparte 1er Consul, commandant en personne l'armée française de réserve, sur les Autrichiens aux ordres du lieutenant-général Mélas. *Paris, Au dépôt général de la guerre, An XII.*

In-plano (683 x 510 mm). Maroquin rouge, filets et multiples roulettes dorés en encadrement, armes impériales dorées au centre des plats, dos lisse orné de fers dorés, doublure et gardes de tabis bleu, tranches dorées (*Reliure de l'époque*).

Large folio (683 x 510 mm). Red morocco, fillets and border of multiple gilt roulettes, gilt imperial arms in the center of the sides, smooth spine ornamented with gilt tools, doublure and endpapers in blue tabby, gilt edges (*Contemporary binding*).

One of the few copies printed in a large folio format on strong vellum, bound in red morocco with imperial arms, intended for the dignitaries of the Empire.

First edition of one of the very first works commissioned by the Emperor to establish his renown. It commemorates the battle won against the Austrians by the very young First Consul on June 14, 1800.

"*All the plans of Bonaparte's campaign have a unique character of both boldness and caution that military men would do well to study carefully*" (p. 1).

The work is illustrated by an engraved title and dedication leaf and 6 large engraved plans on a double page showing the movements of troupes in Italy. The general map of the Italian campaign is in watercolor and on the 4 plates giving the detail of the operations of the day of the battle -and of the day after the battle, the battles are indicated in color. The text is printed in an engraved border decorated with stars.

BIBLIOGRAPHIE

Monglond, VI, 573.

€ 10,000-15,000

Détail

6

ANTOINE-CHARLES-HORACE VERNET, DIT CARLE VERNET

ANTOINE-CHARLES-HORACE VERNET, CALLED CARLE VERNET

Bordeaux 1758 - 1836 Paris

Relation de la bataille de Marengo

The Emperor Napoleon I presented with a plan of the battle of Marengo by Maréchal Berthier

Plume et encre brune, lavis d'encre brune, aquarelle sur papier découpé
Au plus haut : 562 x 422 mm

Pen and brown ink, brown wash, watercolour on cut paper

PROVENANCE

Galerie Auguste Laube, Zurich, 1984 ;
Vente anonyme, Christie's, Londres, 9 juillet 2002, lot 104.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 78-79.

A luxurious publication by Maréchal Berthier, relating episodes from the Battle of Marengo, was published in 1805. Berthier himself presented it to Napoleon at an official ceremony planned for 14 June 1805, the anniversary of the victory, but which in fact took place a month earlier, on 5 May.

On the battlefield, Berthier, seen from the back, indicates the work with his marshal's baton to Napoleon on horseback, who is wearing the uniform of the Foot Grenadiers of the Imperial Guard. Behind, a grenadier holds the marshal's horse. The troops canter past in the background.

The frontispiece of the imperial copy (Musée National de Malmaison) featured a watercolour with gouache by Carle Vernet: the present version is a replica. The fine, precise technique and the brushstroke, both supple and meticulous, allow it to be assigned to Carle Vernet. It may have been a version produced for Maréchal Berthier. Today, we know only two other versions, one being at the Malmaison.

€ 40,000-60,000

7

EDOUARD DETAILLE
Paris 1848 - 1912

Napoléon Bonaparte en Italie

Bonaparte in Italy

Huile sur toile
Signé et daté en bas à droite *Edouard Detaille. / 1908.*
193,6 x 107,1 cm ; 76¼ by 42⅛ in.

Nous remercions François Robichon qui nous a aimablement communiqué plusieurs informations et confirmé l'authenticité du tableau.

Oil on canvas
Signed and dated lower right *Edouard Detaille. / 1908.*

We are grateful to François Robichon who kindly confirmed the authentication of the painting, and provided some additional information.

PROVENANCE

Vente anonyme, Sotheby's, Londres, 19 novembre 2002, lot 201 ;
Vente *Les Collections Aristophil*, Claude Aguttes, Neuilly-sur-Seine, 20 décembre 2017, lot 98 ;
Où acquis par l'actuel propriétaire.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 62-63 et 80 ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 18-19 et 28.

This imposing canvas portrays Napoleon standing, in close-up, gazing into the distance. The expression on his youthful face clearly shows his ambition and determination. He is separated from his army by a massive rock. The very vertical life-size format emphasizes the exceptional personality of the young general whose genius would take him to great heights. His facial features are those traditionally associated with Napoleon as a young man: clean-shaven, pale and thin, with long, smooth hair, a determined mouth and piercing eyes.

There is an undated study of the same subject (see F. Robichon, *Edouard Detaille, un siècle de gloire militaire,* Paris 2007, pp. 90-91). Was this a preparatory work for the present painting, to which it is very close? Or for an earlier version, painted in 1899, as the artist noted on 31 December: '*Commencé Bonaparte en Italie*'. There exists no record of the composition of this last painting, whose location appears to be unknown.

François Robichon associates the present canvas with two others, which the painter mentioned in his notebook on 2 April 1907. One, intended for the Lycée Condorcet in Paris, is known from an archive photograph. It displays some significant differences, with Napoleon standing in front of a wood fire.

Detaille followed in the footsteps of those painters who illustrated the Napoleonic legend throughout the nineteenth century and into the beginning of the twentieth – from David, Gros, Girodet, Horace Vernet and many others to his master Ernest Meissonier, who was famous for his numerous works illustrating Napoleon's deeds. Detaille began to take an interest in this theme in the 1860s, but it was mostly from 1880 to 1890 that his Napoleonic subjects proliferated, especially battle scenes and cavalry charges, which he painted with great attention to detail and historical truth, inspired by Meissonier. He used uniforms and accessories of the period and searched through archives to ensure the perfect accuracy of his paintings.

The first Italian Campaign (1796–1797) saw the French army, led by Napoleon, go from victory to victory: Castiglione, Mondovi, Lodi, Arcole, Rivoli, to mention only the most famous. The campaign would reveal the young general's superiority and lay the foundations for his image as a providential and invincible man. The future Emperor's extraordinary adventure was just beginning...

ESTIMATION SUR DEMANDE

8

ATTRIBUÉ À ANTOINE-JEAN GROS, DIT BARON GROS

ATTRIBUTED TO ANTOINE-JEAN GROS, CALLED BARON GROS

Paris 1771 - 1835 Meudon

Bonaparte, Premier Consul

Bonaparte, First Consul

Huile sur toile
61 x 49,8 cm ; 24 x 19⅝ in.

Oil on canvas

PROVENANCE

Vente anonyme, Mes Rieunier & Bailly-Pommery, Paris, Hôtel Drouot, 10 novembre 1999, lot 17 (comme Ecole française vers 1810, Entourage de Antoine-Jean Gros, dit Baron Gros).

EXPOSITION(S)

Mayence, Landesmuseum, *Beutekunst unter Napoleon : Die "französische Schenkung" an Mainz 1803*, octobre 2003-mars 2004, cat. n° 150 (comme Antoine-Jean Gros, dit Baron Gros) ; Logis La Chabotterie et Hôtel du département, *Napoléon Bonaparte et la Vendée*, mai-octobre 2004, cat. n° 51 (comme Attribué à Antoine-Jean Gros, dit Baron Gros) ; *Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon*, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 20-21 (comme Antoine-Jean Gros, dit Baron Gros).

BIBLIOGRAPHIE

G. Gengembre, *Napoléon l'Empereur immortel*, Paris, 2002, p. 46-47 (comme Antoine-Jean Gros, dit Baron Gros) ; *Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon*, cat. exp. Grand Palais, Paris, 2018, p. 81-83 (comme Antoine-Jean Gros, dit Baron Gros) ; P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 56 (comme Antoine-Jean Gros, dit Baron Gros).

The painting depicts General Bonaparte wearing the red consular habit adorned with extensive gold embroidery. It is a replica, possibly autograph, of the bust of the large full-length portrait painted by Baron Gros in 1802. This spectacular work, signed and dated *AN X*, was most likely given by Bonaparte to the Second Consul Cambacérès. It is housed in the Musée National de la Légion d'Honneur in Paris (ill. 1). Much admired by the First Consul, it would become the model for a whole series of consular portraits, first by Gros himself and then by other artists, and would enjoy great popularity during the Consulate.

At least four other copies were commissioned from Gros by Bonaparte, to be given to his closest friends or sent to certain provincial towns to commemorate his latest successes (see E. Lilley, *op. cit.*). One of them, a year after the one in the Legion of Honor Museum, was likely given to General Moreau. Given the date, it can be assumed that it is the second in the series. It was sold at Christie's in London on July 8, 2005. The other three were intended for cities of the Empire. They are not located today, but the composition of two of them is known and allows us to note that they contain differences from the first version, notably the one intended for Rouen, whose background opens onto boats. Some details also differ in the attitude, the consular uniform, and the inscriptions on the documents, which refer to the latest successes or political treaties signed by Bonaparte.

Seven additional versions were commissioned to other painters, including Greuze and Ingres (see lot 27). They were all likely inspired, with variations, by Gros's original composition (see lot 10). In addition to state commissions, a number of replicas and period copies are known, notably busts.

Bonaparte was a great admirer of Gros's art. It was in Italy in 1796 that Gros first met the young and ambitious commander-in-chief of the French army. The impatient general, notoriously reluctant to pose for artists, reluctantly granted Gros a few sittings, allowing him to paint *Bonaparte crossing the Pont d'Arcole*. This masterpiece, one of the first images of the Napoleonic myth, generated enthusiasm when it was exhibited at the 1801 Salon de Paris. There are two versions, one in the Louvre Museum, the other in Versailles. When in 1802, having become the most powerful man in France, Bonaparte wanted to distribute throughout the country a portrait showing him in his functions as First Consul, he naturally turned to the artist who had so brilliantly triumphed at the Salon of the previous year and entrusted him with the creation of the *Portrait of Bonaparte First Consul*. However, Bonaparte being unable - or unwilling - to give Gros time, the latter had no other solution, to create the face of the future Emperor, than to draw inspiration from that of *Bonaparte crossing the Pont d'Arcole*.

ESTIMATION SUR DEMANDE

Ill. 1 Antoine-Jean Gros, *Bonaparte Ier consul*

Jean-Auguste Dominique Ingres, *Bonaparte, premier Consul*, 1804, musée des Beaux-Arts de Liège

9

MANCHE DE MANTEAU DE L'HABIT DU PREMIER CONSUL, VERS 1800

A SLEEVE OF THE FIRST CONSUL'S COAT, CIRCA 1800

en velours de soie orange et blanche
Long. 59 cm, larg. 21 cm ;
Length 23 in, width 8 ¼ in

in orange and white silk velvet

PROVENANCE

Napoléon Ier (1769-1821)
Duport dit Chevallier, tailleur de Napoléon, An VIII ;
Sa fille, Philippine Chevallier épouse Bourgeois ;
Son fils Hippolyte Bourgeois ;
Vendue par la veuve d'Hippolyte en 1910 à un antiquaire de Verdun (attestation du maire d'Arraye-et-Han, datée 28 août 1910) ;
Achat par Monsieur Lecomte, antiquaire à Villemonble ;
Antiquaire D. Janvier, expert au 48 rue Jacob à Paris VII ;
Sous-préfet Robert Milliat (1898-1979) en 1938 (avec une attestation de Mme Philippine Gouillet, fille de Mme Hippolyte Bourgeois) ;
Boucher, antiquaire rue de Richelieu ;
D'où acquis par l'actuel propriétaire vers 1990 ;
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié cette manche de manteau dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

The Eagle Flying Across Europe: Napoleon Relics Exhibition, Fondation Napoléon / Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 29 août 2014 - 31 mars 2015
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Bonaparte et la Vendée, Logis de La Chabotterie, Saint Sulpice le Verdon, 1 mai - 17 octobre 2004
Napoléon et la Vendée, Hôtel du département, La Roche-sur-Yon, 18 mai - 17 octobre 2004
Beutekunst unter Napoleon. Die "französische Schenkung" an Mainz 1803, Landesmuseum, Mayence, 25 octobre 2003 - 14 mars 2004
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Exposition de la Légende napoléonienne au Pays de Liège, Ancienne préfecture de l'Ourte (Musée d'armes), Liège, 27 mai - 25 septembre 1939

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, p. 57
P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 23
C. Vital (dir.), *Napoléon Bonaparte et la Vendée*, Italie, 2004, catalogue d'exposition, conservation départementale des musées de Vendée, 1 mai - 17 octobre 2004, p. 300, n°59
G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 233
Treasures of the Emperor and Imperial France: The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, p. 14, fig. 49
J. Puraye, *Exposition de la Légende napoléonienne au Pays de Liège*, Paris, 1939, catalogue d'exposition, Ancienne préfecture de l'Ourte (Musée d'armes), Liège, 27 mai - 25 septembre 1939

Napoleon employs portraiture and his official image to project his presence across France and newly conquered regions, thereby consolidating his power. As First Consul from 1800 to 1804, he commissions the era's greatest portraitist, Jean-Auguste-Dominique Ingres, to depict him full-length in the red velvet Consul of the Empire costume, set in an interior with a view of Saint Lambert Cathedral in Liège in 1804. This costume thus becomes a symbol of Bonaparte as First Consul, enduring as an iconic image in the centuries that follow.

Our sleeve originates from one of Napoleon's garments as Consul of the Republic, its history meticulously documented through numerous letters and files compiled by successive collectors.

Its story begins in Year VIII (1800), when, during a meal, a clumsy servant spills sauce on the sleeve of the First Consul's garment. Duport, known as "Chevallier," Napoleon's tailor, is tasked with crafting a new sleeve to be sewn onto the garment.

A bill dated 13 Germinal, Year VIII (April 3, 1800), from Duport describes the work:

« 4 aunes de velours annacara (sic) pour remettre une manche à l'habit taché 45, façon de la manche 6 ».

The tailor also removes the trimmings from the new sleeve, billing a total of 51 francs—an exorbitant sum at the time.

Chevallier's work earns high praise, leading to his appointment as the Emperor's personal tailor, supplying costumes for the 1804 coronation. However, by 1809, his fees grow too steep, and the Emperor ceases to employ him.

Chevallier retains the stained sleeve, which remains in the tailor's family until 1910, when it is sold to an antique dealer in Verdun. To authenticate this imperial relic, a certificate from the mayor of Arraye-et-Han, a nearby commune, is signed on August 28, 1910, attesting to the seller's lineage from Chevallier. The sleeve passes through several antique dealers until its acquisition in 1938 by Sub-Prefect Robert Milliat (1898–1979). This politician conducts further research, uncovering the Year VIII bill in Chevallier's archives and securing affidavits from the tailor's descendants to confirm its provenance.

In 1939, Milliat lends the sleeve to the city of Liège for the *Exhibition of the Napoleonic Legend in Liège*, where it is displayed alongside photographs of Ingres' portrait, also held in Liège.

The sleeve is later sold to an antique dealer, who transfers it in the 1990s to its current owner, who discovers the accompanying dossier with all related documents and correspondence a few years later.

ESTIMATION SUR DEMANDE

Photographie de la manche lors de l'exposition de Liège de 1939

10

ANTOINE-JEAN GROS, DIT BARON GROS

ANTOINE-JEAN GROS, CALLED BARON GROS
Paris 1771 - 1835 Meudon

Portait de Bonaparte, Premier Consul

Bonaparte, First Consul

Pierre noire sur papier
200 x 158 mm

Black chalk on paper

PROVENANCE

Collection Jean-Baptiste Delestre (n° 88 de son recueil de dessins du baron Gros) ;
Collection Gaston Delestre, en 1936 ;
Puis par descendance ;
Vente *Collection Gaston Delestre Deux siècles de passion familiale,* Artcurial, Paris, 22 mars 2017, lot 17 ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Paris, Petit Palais, *Gros, ses amis, ses élèves*, mai-juillet 1936, n° 478.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 23 et 60-61 ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 16.

After the success of *Bonaparte on the Pont d'Arcole* at the Salon of 1801, Gros was commissioned to paint a portrait of Bonaparte as First Consul. Napoleon followed its progress closely and was pleased with this official portrait showing him as chief of state rather than a military leader. This spectacular painting, dated *Year X* (September 1801-September 1802), is of remarkable pictorial quality. It was most likely given by Bonaparte to the Second Consul, Jean-Jacques-Régis Cambacérès, and is now in the Musée de la Légion d'Honneur in Paris. It would serve as a model for a whole series of consular portraits by Gros himself and then by other painters.

The present important drawing is probably a preparatory study for the first version. There are identical elements: the pose, the consular uniform and the gesture of Napoleon's right hand pointing at three documents rolled out on a table covered with a cloth. On the left, there is a very lightly sketched pen case which appears in the finished work.

Another version by Gros, probably the second one, is dated *Year XI*. It very likely belonged to Jean-Victor Moreau, General of the Army of the Rhine. It displays some variations from the first version and therefore from the present drawing, including in the uniform and the position of the right hand, holding a pen (Christie's sale, London, 8 July 2005).

Three other portraits in the consular series were commissioned from Gros himself, and were intended for several large cities, some recently annexed, for propaganda purposes. According to a memorandum from Vivant-Denon dated 19 February 1806, he was commissioned to paint those for Lyon, Rouen and Lille, while the execution of seven additional portraits was entrusted to other artists: Dunkirk fell to Robert Lefèvre, Brussels to Meynier, Ghent to Benoist, Bruges to Vien fils, Blois to Dufau, Antwerp to Greuze. Ingres, for his part, was responsible for the Lille replica, that of Gros finally returning to Paris. All are inspired by Gros's composition while including a certain number of variations.

Today, the location of the three portraits painted by Gros is unknown. Were they destroyed? Descriptions exist of the Lyon version, with Napoleon seated, and of the Rouen portrait, in which ships can be seen in the background. Unfortunately, there is presently no information about the third version.

A number of copies after Gros's masterpiece were made, mostly before the First Consul became Emperor in 1804 (see lot 8).

€ 70,000-100,000

11

JEAN-BAPTISTE ISABEY
Nancy 1767 - 1855 Paris

Visite de Bonaparte à la manufacture des frères Sevène à Rouen

Bonaparte visiting the Sevène Frères Silk Manufactory in Rouen

Plume et lavis d'encre grise sur traits de pierre noire sur papier
Signé en bas à droite *Isabey f*
A vue : 339 x 508 mm

Pen and grey ink, wash over traces of black chalk on paper
Signed lower right *Isabey f*

PROVENANCE

Collection Sainsbury ;
Collection de Madame de Basily-Callimaki, en 1909 ;
Sa vente après décès, Me Lair-Dubreuil, Paris, Hôtel Drouot, 12-13 novembre 1913, lot 20 ;
Collection David-Weill ;
Vente anonyme, Poulain Le Fur, Paris, 9 décembre 2000, lot 45 ;
Galerie Benjamin Perronet ;
Acquis du précédent par le propriétaire actuel.

BIBLIOGRAPHIE

E. Taigny, *J.-B. Isabey: sa vie et ses œuvres*, Paris, 1859, p. 27 ;
E. de Basily-Callimaki, *J.-B. Isabey; sa vie, son temps, 1767-1855, suivi du catalogue de l'œuvre gravée par et d'après Isabey*, Paris, 1909, p. 48 et 290, repr. ;
G. Henriot, *Collection David-Weill. Les dessins,* Paris, 1928, tome 3, p. 273-274, repr. ;
Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 23 ;
Pomp and Power: French Drawings from Versailles, Wallace Collection, Londres, 2007, p. 32-33, fig. 1 ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 23.

This fine wash is a preparatory work for the large drawing commemorating Napoleon's visit to the velvet manufacturers Sevène Frères on 2 November 1802. In the large weaving hall, the First Consul, surrounded by ministers and departmental government officers, rewards the oldest of the workers for his very long career. On the right, Joséphine, accompanied by her entourage, examines a length of velvet.

Wanting a drawing as a reminder of this event, which showed his interest in the achievements of French industry, Napoleon assigned the task to Jean-Baptiste Isabey. An initial study had to be submitted for the First Consul's approval. The present very highly developed wash drawing, confidently handled and brilliantly executed, is likely to be this study, which became the model for the final work after being approved by Napoleon. This last, which was also a sepia wash, was exhibited at the 1804 Salon and is now in the Musée National du Château de Versailles (loan from the Musée du Louvre).

Two drawings of the same subject are in the Musée de Rouen, one given in 1856 by Madame Isabey, the other in about 1970 by Madame Simon (a copy, according to the catalogue of the exhibition in 2006–2007, *op. cit.*). Additionally, a small wash attributed to Isabey, strangely dated 1801, was sold at the Hôtel Drouot on 26 May 2023.

It is interesting to add that in 1806 Isabey produced another wash on a similar theme, *Napoleon Visiting the Jouy Manufactory,* undoubtedly intended as a pendant to the one showing him at the Sevène Frères manufactory. Both were exhibited at the 1806 Salon and in 1834 entered the collections of the Musée de l'Histoire de France, established by King Louis-Philippe at the Château de Versailles.

€ 80,000-120,000

LE SACRE DE NAPOLÉON, LE 2 DÉCEMBRE 1804

Jacques-Louis David, Sacre de l'Empereur Napoléon 1er et couronnement de l'Impératrice Joséphine dans la cathédrale Notre-Dame de Paris, le 2 décembre 1804, 1808-1822, musée du château de Versailles

12

ATELIER DE FRANÇOIS-PASCAL-SIMON BARON GÉRARD

STUDIO OF FRANÇOIS-PASCAL-SIMON BARON GÉRARD

Rome 1770 - 1837 Paris

Napoléon en Costume de Sacre

Napoleon in his Coronation Robes

Huile sur toile
223,8 x 145 cm ; 88⅛ by 57⅛ in.

Oil on canvas

PROVENANCE

Collection de l'Impératrice Eugénie, Camden Place, Chislehurst ;
Par qui donné à Tito Franceschini Pietri lors de son déménagement de Camden Place à Farnborough Hill ;
Collection Franceschini Pietri (1835-1915) ;
Collection famille de Baciocchi ;
Inventaire de partage de la succession de Baciocchi dressé à l'ile-Rousse (Corse) par Monsieur René Morot, expert près le Tribunal de Nice le 22 juin 1924 ;
Inventaire du 3 et 4 août 1978 ;
Vente *Collection Franceschini Pietri (1835-1915)*, Osenat, Fontainebleau, 1er avril 2012, lot 37 (comme Atelier de François-Pascal-Simon Baron Gérard, attribué à Marie-Eléonore Godefroid).

BIBLIOGRAPHIE

La collection Pierre-Jean Chalençon, Napoléon, L'Empereur sous la verrière du Grand Palais, cat. exp. Grand Palais, Paris, 2018, p. 13 et 82-83 (comme François Gérard) ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 74-75 (comme Attribué à François Gérard).

ESTIMATION SUR DEMANDE

This spectacular portrait shows Emperor Napoleon I in 'the great robes of the Coronation'. Crowned on 2 December 1804 in the Cathedral of Notre Dame de Paris, he wanted the event and its associated ceremonies to be immortalized in huge paintings whose execution was entrusted to the painter Jacques-Louis David (see lot 14). Additionally, the new Emperor needed official portraits showing him in his coronation robes for propaganda purposes, so that his image could be copied and distributed throughout the Empire.

In 1804, Baron Gérard was commissioned to produce a first version. He chose a composition inspired by portraits of the Bourbons in their finery, so as to connect the traditional with the new. The Emperor is seen almost in frontal view, wearing sumptuous robes designed by Jean-Baptiste Isabey and Charles Percier, consisting of a long ivory satin robe embroidered with gold and a crimson velvet cloak strewn with gold bees, embroidered with gold and lined with ermine. He holds the coronation sword, set with precious stones and surmounted by the famous diamond called the 'Régent'. The regalia, symbol of the former monarchy, was combined with new emblems of power, underlining Napoleon's desire to link his recent legitimacy with France's history.

This portrayal of a solemn and all-powerful sovereign, but without divine status, tallied with the image that Napoleon meant to disseminate. It was much admired, unlike the portrait painted by Ingres in 1806, in which the Emperor, impressively hieratic, appeared as an Olympian Jupiter. Although the painting was shocking in its time, it is today regarded as one of Ingres's masterpieces (Musée de la Légion d'Honneur, Paris).

Gérard's composition would be reproduced in many versions, full length, three-quarter length or as a bust, for members of the imperial family, important dignitaries in the Empire, diplomatic or consular residences, the manufactories of Gobelins and Sèvres and so on. Faced with the enormity of the task, Gérard delegated most of the copies to his collaborators. Perhaps he added a few touches himself, depending on the importance of the recipient. They are sometimes distinguished by slight variations, especially the colour of the background tint and the lighting of the face, either fully lit or partially in shadow.

While the location of the original work, intended for the Duc de Talleyrand, is now unknown, many full-length copies survive, mostly in museums. The catalogue of the exhibition in 2014 ('François Gérard portraitiste', Musée National du Château de Fontainebleau, 29 March–30 June 2014, pp. 86–88) gives an incomplete list of seventeen of them.

According to the 2012 sale catalogue (*op. cit.*), the present version, which is of very high quality, belonged to the Baciocchi family, who were related to Jean-Baptiste Franceschini Pietri (1834–1915), Napoleon III's right-hand man. In his service from 1855, he followed Napoleon III into exile in England after the fall of the Empire and remained there for the rest of his life, devoted to the Prince Imperial, becoming his private secretary on Napoleon III's death in 1873. The tragic death of the Prince Imperial in 1879 led Empress Eugenie, on moving out from Camden Place to Farnborough Hill, to give Franceschini Pietri three of the paintings intended to decorate the late Prince's apartment: the two portraits of the Emperor and Empress by the workshop of Winterhalter, and the present portrait.

Gustave Le Gray, *L'impératrice Eugénie en prière*

Salle à manger de L'Île-Rousse en 1910

Détail lot 12

13

GLAIVE ET BÂTON DE HÉRAUT D'ARMES PRÉSENTS LORS DE LA CÉRÉMONIE DU SACRE, D'APRÈS UN DESSIN DE JACQUES-LOUIS DAVID ET JEAN BAPTISTE ISABEY, LE GLAIVE PAR LA MANUFACTURE VERSAILLES-BOUTET, VERS 1804

A HERALD SWORD AND BATON USED DURING THE CORONATION CEREMONY, AFTER A DRAWING BY JACQUES-LOUIS DAVID AND JEAN BAPTISTE ISABEY, THE SWORD BY VERSAILLES-BOUTET MANUFACTORY, CIRCA 1804

le glaive : la fusée en ébène cannelée appliquée d'une navette en métal argenté décorée de flammes ailées, la garde à deux quillons à décor de feuillages, la chappe à motifs géométriques, la lame unie, le fourreau en bois gainé de velours rouge avec monture de bronze doré ornée de feuilles de laurier et palmettes
Long. 98 cm, larg. 12 cm ; Length 38 ½ in, width 5 in.
(glaive avec numéro de lot 23 collé)
le bâton : en bois recouvert de velours de soie, sommé d'une couronne impériale dite « de Charlemagne » en bronze doré et décoré d'abeilles
Long. 76 cm, length 30 in ; diam. 4 in, 1 ¾ in

the sword featuring a fluted ebony grip with a silver-plated, almond-shaped plaque adorned with winged flames; the hilt with two cross guards decorated with foliage; a rain-guard etched with geometric motifs; a plain blade; and a wooden scabbard, mounted with gilt-bronze and lined in red velvet, ornamented with laurel and palmette leaves.
The baton clad in silk velvet embroidered with bees, topped with a crown known as 'Charlemagne.'

€ 200,000-400,000

PROVENANCE

Le bâton
Capitaine des hérauts Michel Duverdier (1758-après 1830)
Vente Binoche et Giquello, *Importants souvenirs du Maréchal Ney, des ducs d'Enghien et des princes de la Moskova*, 20 juin 2012, lot 52.

Le glaive
Commandé à Nicolas-Noël Boutet (1761-1833) à Versailles, facture datée du 18 brumaire an 13 conservée aux archives nationales (9 novembre 1804)
Capitaine des hérauts Michel Duverdier (1758-après 1830)
Aux Armes de France, Charles Marchal jusqu'en 1982
Biennale des Antiquaires, 1996, Bernard Croissy
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié ce glaive dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

Les deux pièces:
La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8-16 septembre 2018
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25
septembre 2022

Le bâton
The Eagle Flying Across Europe: Napoleon Relics Exhibition, Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 29 août 2014 - 31 mars 2015

L'épée
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum àMelbourne, 1999, p. 19
Le Panthéon de Napoléon, Panthéon Paris, 12 octobre 2001 - 6 janvier 2002
Quand Bonaparte devint Napoléon, Salons de l'hôtel de ville de Wasquehal, 31 janvier - 22 février 2004
Napoléon et la Vendée, hôtel du départment, 18 mai - 17 octobre 2004
Bonaparte et la Vendée, logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

Jean-Baptiste Isabey et Charles Percier, planche XXXI représentant le costume de chef des hérauts d'armes, dans Le sacre de S.M l'empereur Napoléon dans l'église métropolitaine de Paris, le XI Frimaire, an XIII

Détail du tableau du sacre de l'Empereur par David présentant le héraut d'armes Duverdier

Détail lot 13

BIBLIOGRAPHIE

Le sacre de Napoléon, 2022, catalogue d'exposition, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022, ill. p. 16
P.-J. Chalençon, *Napoléon, La collection*, Paris, 2019, ill. p. 81
La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, p. 35
P.-J. Chalençon, B. Topping et R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 32
C. Vital (dir.), *Napoléon Bonaparte et la Vendée*, Paris, 2004, catalogue d'exposition, conservation départementale des musées de Vendée, 1 mai - 17 octobre 2004, ill. p. 291
B. Croissy (dir.), *Quand Bonaparte devint Napoléon*, Paris, 2002, catalogue d'exposition, Hôtel de ville de Wasquehal, 31 janvier - 22 février 2004, p. 38, fig. 35
G. Gengembre, *Napoléon : L'Empereur immortel,* Paris, 2002, ill. p. 60
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Melbourne, Villa Alba Museum, 1999, p. 19, fig. 137

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D. Chanteranne, *Le Sacre de Napoléon*, Paris, 2004

In 1804, Napoleon, named Emperor, allocated an exceptional budget to prepare for his coronation, set for December 2 at Notre-Dame cathedral of Paris. With just months to spare, all the First Consul's suppliers raced to create their finest works. Chevallier, his tailor, fashioned a grand mantle, a smaller mantle, and various garments for the imperial family. Picot, the embroiderer, crafted the grand imperial mantle, edged in gold and studded with bees. Biennais was tasked with restoring Ancien Régime regalia, including the scepter and Hand of Justice. Jewelers like Marguerite and goldsmith Auguste also received commissions.

For his coronation, Napoleon revived ancient customs to legitimize the ceremony without fully embracing royal codes that might have stirred unease. He enlisted heralds-at-arms to proclaim the coronation news within the cathedral and at its gates—a role born in the Middle Ages during tournaments. Four heralds shared the duty: Monsieur Sallengros, Monsieur Zimmermann, Monsieur Pascal, and Monsieur Larcher, led by their chief, Monsieur Duverdier. Napoleon employed them as state messengers, delivering laws to the Senate and announcing imperial ceremonies. At the coronation and later at his second wedding, these heralds distributed gold and silver medallions commemorating the two landmark events.

Each wore a costume designed by Jacques-Louis David and Jean-Baptiste Isabey: a white silk doublet, a purple velvet tabard embroidered with golden eagles on the chest, a white velvet belt, white silk breeches, and purple velvet boots, all accented with gold embroidery. The design survives at the Louvre (REC2 recto). They were also equipped with swords, ordered from Boutet at the Versailles manufactory on 18 Brumaire, Year XIII (November 9, 1804), with the commission still held at the National Archives. The heralds carried batons adorned with velvet and thirty embroidered bees.

Their leader, Michel Duverdier, received a distinct sword featuring thunderbolts on the shuttle, and his baton was topped with an imperial crown dubbed "de Charlemagne."

Michel Duverdier (1758–after 1830), Napoleon's Chief Herald

A career soldier, Duverdier served successively in the Paris Guard cavalry, the Paris National Guard, and as captain of the 104th Infantry Regiment, before joining the Army of Condé in 1797 and later the foot hussars. In 1804, he was appointed herald-at-arms, and on December 2, he proclaimed: "Le très glorieux et très auguste Empereur Napoléon, Empereur des Français, est couronné et intronisé. Vive l'Empereur" After the Empire's fall, he backed the Restoration, retaining his herald title until his promotion to King-at-Arms of France in 1826.

Another herald's sword from the coronation ceremony sold at Osenat, Fontainebleau, July 6–7, 2019, lot 107, preempted by national museums. A second sold at Osenat on June 14, 2003. A third remains in a private collection.

Other ceremonial batons are held in public collections or have appeared at auction. Marshal Ney's baton sold at Osenat on May 26, 2024, lot 92; more lavish, it's clad in midnight-blue velvet with thirty-two embroidered eagles. Marshal MacDonald's staff is in the Polaillon collection, while Marshal Davout's, dated 1804, resides at the Hermitage Museum in Saint Petersburg, and Bernadotte's is in the Swedish royal collections. All share the same design of eagles embroidered on velvet with gold ferrules.

Détail du fourreau

Recto

Verso

14

JACQUES-LOUIS DAVID
Paris 1748 - 1825 Bruxelles

Etudes pour le Sacre
Recto : Etude d'homme ;
Verso : Etude d'homme, un bicorne sous le bras (peut-être le Marquis d'Esterno)

Studies for the Coronation
Recto : *Study of a man ;*
Verso : *Study of a man holding a bicorn (possibly the Marquis d'Esterno)*

Pierre noire sur papier (recto et verso) ; porte en bas à droite les paraphes des deux fils de David à la plume et encre brune (recto et verso)
201 x 149 mm

Black chalk on paper (recto and verso); bears illegible initials lower right, in pen and brown ink (recto and verso)

PROVENANCE

Vente anonyme, Beaussant-Lefèvre, Paris, 8 décembre 2006, lot 23 ;
Où acquis par l'actuel propriétaire.

BIBLIOGRAPHIE

P. Rosenberg et L.-A. Prat, *De David à Delacroix. Du tableau au dessin, Onzièmes rencontres internationales du Salon du Dessin*, actes du colloque (30-31 mars 2016), Paris, 2017, p. 52 et 172, fig. 16 et 17.

These two studies of men can probably be associated with one of the works commissioned by Napoleon from David to commemorate the ceremonies organized around his coronation in December 1804, which included *The Distribution of the Eagle Standards* (see lot 31).

It has been suggested that David drew these two figures with a view to including them in the *Coronation of the Emperor and Empress* (1805–1807; Musée du Louvre), but he did not do so. It has also been proposed that the man wearing a feathered hat is the Duc de Talleyrand, who does appear in the painting of the coronation.

€ 6,000-10,000

15

REPOSE-PIED EN BOIS ET VELOURS POURPRE D'ÉPOQUE EMPIRE, VERS 1805

A FRENCH EMPIRE WOODEN AND PURPLE VELVET FOOTREST, CIRCA 1805

orné au centre d'une abeille brodée de canetille dorée, enrichi sur les côtés d'un galon tissé et d'un cordonnet en fils dorés
Haut. 8 cm, diam. 41 cm ; Height 3 ⅛ in, diam. 16 ¼ in

adorned in the centre with a bee embroidered with gilt canetille, enriched on the sides with woven braid and cordonnet in gilt threads

PROVENANCE

Collection d'Augustin-François-André Picot, brodeur de l'Empereur.

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

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P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 33
P. Rambaud, P.-J. Chalençon, *Le Sacre de Napoléon*, Neuilly-sur-Seine, 2004, p. 123
G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 230
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, p. 19, fig. 139

During the establishment of the Empire in May 1804, Napoleon seeks a new symbolism for the imperial coat of arms, aiming to distinguish it from both the Revolution and the Ancien Régime. The lion, elephant, oak, and rooster are successively proposed. Ultimately, the Director General of Museums, Dominique Vivant Denon, and the Archchancellor, Jean-Jacques-Régis de Cambacérès, submit the symbol of the bee to the Emperor, with France now organized around a single leader. The bee also harkens back to the Merovingian dynasty, as golden bees (actually cicadas) were discovered in 1653 in Tournai in the tomb of Childeric I. The decree of 21 Messidor, Year XII, finally establishes the eagle as the choice for the imperial coat of arms, but Napoleon retains the bee as his personal emblem.

On the occasion of the Coronation on December 2, 1804, the bee is omnipresent: from the decorations of Notre-Dame Cathedral, designed by Percier and Fontaine, to the crimson velvet mantle of the Emperor's coronation, as well as the footrests, of which ours constitutes a rare and precious example.

€ 1,000-1,500

16

CHARLES PERCIER (1764-1838) OSTENSOIR POUR LE COURONNEMENT DE NAPOLÉON

CHARLES PERCIER (1764-1838) AN OSTENSORY DESIGNED FOR THE CORONATION OF NAPOLÉON

crayon, encre noire, lavis gris et brun
signé '*Charles Percier*' et inscrit '*Ostensoir composé et dessiné par Charles Percier pour la cérémonie du sacre de Napoléon Ier*'
36,8 x 24,1 cm ; 14 ½ x 9 ½ in

pencil, pen and black ink, grey and brown wash
Signed '*Charles Percier*' and with inscription '*Ostensoir composé et dessiné par Charles Percier pour la cérémonie du sacre de Napoléon Ier*'

PROVENANCE

Christie's, New York, 31 janvier 2013, Lot 143

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, ill. p.76

Napoleon seeks to revive the splendor of the Ancien Régime and the Roman Empire to celebrate his Coronation while forging a new political and stylistic language. He entrusts ornamentalists and architects Charles Percier and Pierre Fontaine with designing the entire decoration for this historic day. The duo thus takes charge of creating the exterior and interior settings of Notre-Dame, collaborating with Jean-Baptiste Isabey on costumes, and crafting the liturgical furniture and Honors. Indeed, the Revolution saw much of the religious goldsmithing destroyed or melted down, necessitating a complete new ensemble, a task assigned to the Emperor's official goldsmith, Martin-Guillaume Biennais.

Our drawing serves as a memento of the chapel, much of which was melted down in 1819. Biennais is also tasked with restoring or creating the Honors, or regalia, used during the Coronation ceremony, including a new Charlemagne crown adorned with cameos, the sceptre of Charles V, and the Hand of Justice, all now preserved at the Louvre Museum. These works appear in Jacques-Louis David's painting of Napoleon's Coronation, showcasing the Hand of Justice, the processional cross, and the grand candelabras.

€ 8,000-12,000

Jean-Baptiste Isabey, Etude d'un costume de maréchal d'Empire, 1804, musée du Louvre

Robert Lefèvre, Nicolas Charles Oudinot, duc de Reggio, maréchal de l'Empire en 1809, 1811, châteaux de Versailles et de Trianon

17

PAREMENTS DE MANTEAU DE GRANDES CÉRÉMONIES DE MARÉCHAL DE L'EMPIRE, VERS 1809-1810, AYANT APPARTENU AU MARÉCHAL NICOLAS-CHARLES OUDINOT

FACINGS FROM THE GRAND CEREMONIAL COAT OF A MARSHAL OF THE EMPIRE, CIRCA 1809-1810, BELONGING TO MARSHAL NICOLAS-CHARLES OUDINOT

les deux longs revers en velours de soie blanc, broderie de larges branches de chêne ondulantes en filé, cannetille, paillons en argent doré ; la bordure du bas du manteau, en deux parties incurvées en velours de soie bleu nuit brodé de larges branches de chêne ondulantes semblables à celles des revers ; présentées sur deux châssis ; (*décolorations et traces d'humidité*)
Les revers :
Hauteurs : 103 cm ; 40 ½ in
Largeurs supérieures : 19,5 cm ; 7 ⅔ in
Largeurs inférieures : 45 cm ; 17 ½ in
Les bordures :
Longueurs : 121 cm ; 47 ½ in
Largeur : 14,5 cm ; 5 ½ in

the two long lapels are in white silk velvet, embroidered with large, undulating oak branches in thread, *cannetille*, and gilt silver spangles; the hem of the coat, in two curved sections, is in midnight blue silk velvet embroidered with large, undulating oak branches similar to those on the lapels; presented in a later frame; (*humidity stains and discolorations)*

PROVENANCE

Nicolas Charles Oudinot (1767-1847), Maréchal de l'Empire en 1809 et Duc de Reggio en 1810, ayant probablement servi pendant le sacre mais aussi lors du mariage de Napoléon avec Marie-Louise en 1810 et la naissance du roi de Rome ; Vente Piasa, Paris, 4 décembre 2006, (expert Philippe Missilier).

BIBLIOGRAPHIE

P.J. Chalençon, *Napoléon, La Collection*, Paris, 2019, p. 93

Ceremonial Clothing

The senatus-consulte of May 18, 1804, proclaiming Bonaparte "Emperor of the French" under the name Napoleon I, reinstated the rank of marshal—abolished by the Convention in 1793—for fourteen generals and four senators. An edict outlined the attire for the Emperor, Empress, princes, grand dignitaries of the Empire, and representatives of the people.

Embodying the military and civil power of the new regime, the marshals displayed abundant symbolism wherever they went, marking them as the ornament and glory of the Empire. Modeled after those of the Ancien Régime, their golden batons were clad in national blue velvet strewn with thunderbolt-wielding eagles, either embroidered or attached. The blue coat and waistcoat of the grand uniform were embroidered with a frieze of oak leaves and acorns. Like the grand attire of division generals, this gold embroidery formed a double row at the collar and cuffs, running in a single row along the coat's front, tails, pockets, and martingale; the marshals also bore single-row embroidery along the sleeves and back, with buttons featuring two crossed batons. The everyday petite tenue coat was less elaborately embroidered.

The ceremonial coat and cape worn by Marshal Ney at the Emperor's Coronation are the only complete surviving pieces to date. They are also the most significant, distinctly setting the ceremonial attire apart from other marshals' uniforms through their cut and material choices. Preserved for over two centuries by Ney's descendants, these items were entrusted to the Musée de l'Armée in 1964—where they were exhibited until 2008—then owned by Ney's sole direct descendant, Laetitia Ney d'Elchingen, Princess de la Moskowa. This sumptuous garment was auctioned (Binoche et Giquello, June 20, 2012, lot 7, estimate 600 000 / 800 000 €) and jointly preempted by the Musée de l'Armée and the Château de Fontainebleau.

Marshal Nicolas-Charles Oudinot (1767–1847) served as Masséna's chief of staff in Italy (1800), participated in all the Empire's wars, and earned his marshal's baton for his conduct during the 1809 campaign. Aligning with the Restoration, he became commander-in-chief of the Paris National Guard (October 1815), Grand Chancellor of the Legion of Honor (1839), and Governor of Les Invalides (1842).

€ 30,000-50,000

18

JACQUES-LOUIS DAVID
Paris 1748 - 1825 Bruxelles

Portrait du pape Pie VII

Portrait of Pope Pius VII

Plume et encre brune sur pierre calcaire
Inscrit en bas au centre *Pie VII / Esquisse de Pie VII par David 1817.*
107 x 93 mm

Pen and black ink on limestone
Inscribed lower center *Pie VII / Esquisse de Pie VII par David 1817.*

PROVENANCE

Probablement Baron Alquier ;
Sa vente, Paris, 27 juin 1825, lot 80 (?) ;
Collection Robinson, Rokeby Hall, Dunleer ;
Vente anonyme, Sotheby's, Londres, 24 juin 1978, lot 22 ;
Vente anonyme, Christie's, New York, 22 mai 1997, lot 5 ;
Vente anonyme, Christie's, Londres, 5 décembre 1997, lot 275 ;
Collection particulière, La Jolla, Californie ;
Vente anonyme, Christie's, New York, 24 janvier 2008, lot 98 ;
Où acquis par l'actuel propriétaire.

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M. Florisoone, *David. Exposition en l'honneur du deuxième centenaire de sa naissance*, cat. exp. Orangerie des Tuileries-musée du château, Paris-Versailles, 1948, sous le numéro M.O. 55 (?) ;
A. Sérullaz, *Inventaire général des dessins. Ecole française. Dessins de Jacques-Louis David 1748-1825,* Paris, 1991, p. 165, sous le numéro 205 (?) ;
P. Rosenberg et L.-A. Prat, *Jacques-Louis David, 1748-1825 : catalogue raisonné des dessins*, Milan, 2002, tome I, p. 314, n° 336 ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 86.

David only met Pius VII once, when the pope was in Paris between 1804 and 1805 to attend the coronation ceremony. David wanted to record his facial features in pencil, since Pius was to figure prominently in the painting he was preparing, *The Consecration of the Emperor Napoleon I and the coronation of Empress Josephine in the Cathedral of Notre-Dame in Paris, 2 December 1804* (Musée du Louvre). David would also paint Pius VII in a very fine portrait commissioned by Napoleon (Musée du Louvre).
David was undoubtedly touched by the pope's personality and simplicity. He treasured the memory of this encounter and never forgot the pope's intelligent expression, which had impressed him. This explains the number of portraits of Pius VII that David drew much later from memory. Prat and Rosenberg (2002, *op. cit.*) list six, produced during his exile in Brussels. There are others, some of which have reappeared in auctions later than 2002.

€ 6,000-8,000

Actual size

Ernst Gebauer (1782–1865), Portrait de Frederick William III, roi de Prusse (1770-1840) devant Berlin et le mémorial de Kreuzberg, Collection particulière @ Art Digital Studio © Sotheby's

19

EMIL WOLFF
1802 - 1879

Rome, vers 1825-26, d'après Bertel Thorvaldsen (1770-1844)
Rome, circa 1825-26, after Bertel Thorvaldsen (1770 - 1844)

Pape Pie VII

Pope Pius VII

buste en marbre ; sur un piédouche en marbre
Haut. (totale) 67 cm ; 26 ⅜ in.

marble bust; on a marble base

PROVENANCE

Commandé en 1825 par Friedrich Wilhelm III (1770-1840), roi de Prusse ;
Collection privée, Allemagne ;
Joan Wijermars, Amsterdam.

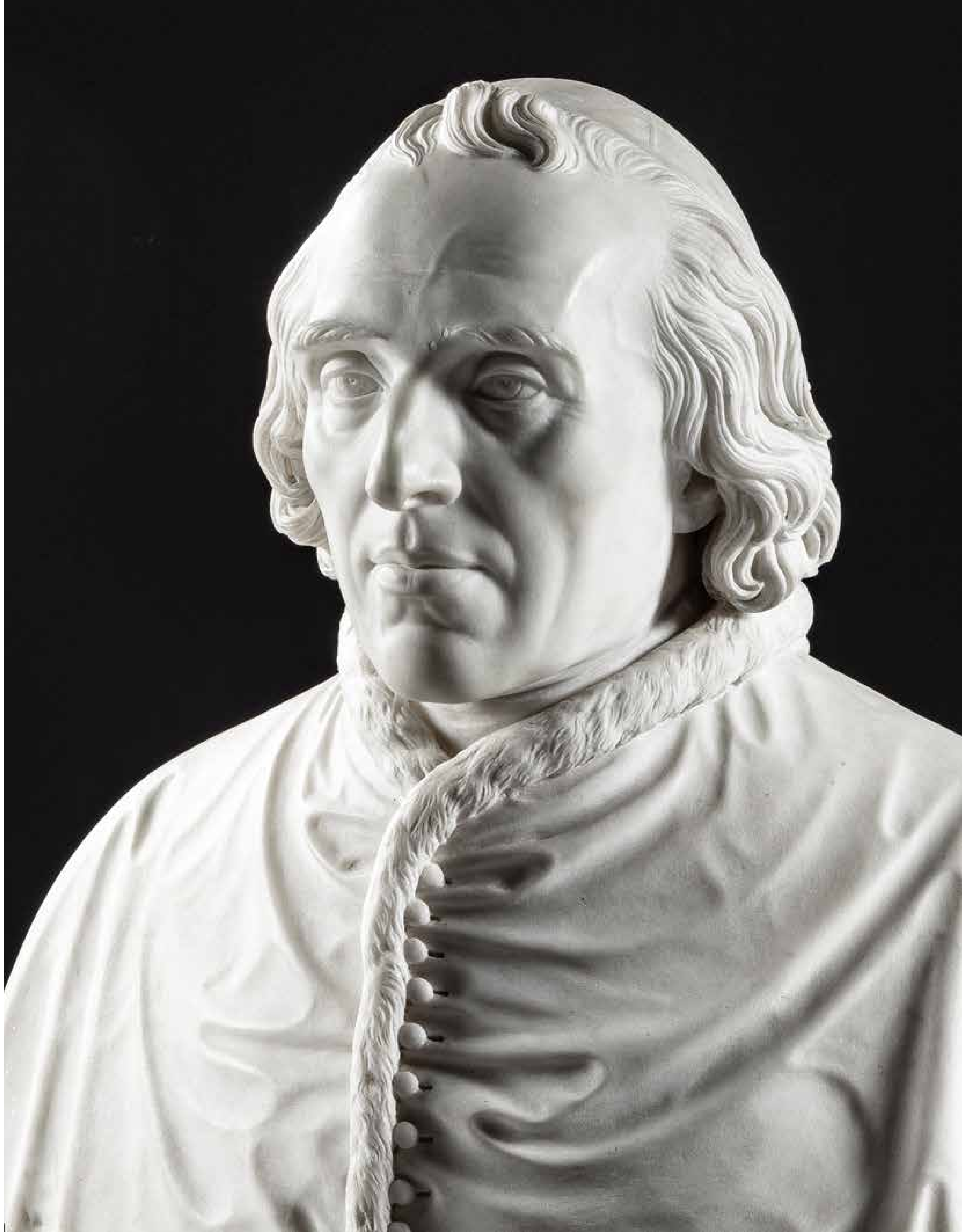
EXPOSITION(S)

Académie Royale de Berlin, 1826.

BIBLIOGRAPHIE

D. Vogel, *Der Deutsch-Römer Emil Wolff (1802-1879). Bildhauer, Antikenrestaurator und Kunstagent*, Frankfurt am Main, 1995, p. 78, Kat. Nr. 42 (non localisé).

€ 80,000-120,000



This marble is a unicum, carved by Emil Wolff after the plaster bust of Pius VII made by his master, Bertel Thorvaldsen, for the central figure on the papal tomb in St Peter's, Rome.

The Pope and the Emperor

Pius VII, born Barnaba Niccolò Maria Luigi Chiaramonti (1742–1823), entered the history books as the most persistent of Napoleon's opponents. From the moment he was elected on 14 March 1800, his papacy was marked by the troubles of the Napoleonic Wars. The Concordat of 1801, signed by Pius and Napoleon, was a last attempt to re-establish religious peace in France, but despite this agreement, Napoleon continued to extend his control over the Church and his relations with the Pope quickly deteriorated. On 2 December 1804, Notre-Dame de Paris became the stage for a new attack on Pius VII's authority, when Napoleon crowned himself Emperor of the French. In 1809, the rift between the two strong men of Europe became definitive. The Pope, who refused to recognize France's annexation of the Papal States, was finally removed by the Napoleonic forces and taken to Savona. Taken captive and cut off from all contact with his advisors, Pius VII nevertheless resisted the pressure France put on him. In 1812, he was transferred to Fontainebleau, where the pressure increased in order to force him to sign an agreement benefiting the Emperor. On 25 January 1813, Pius VII finally signed the Concordat of Fontainebleau, but retracted his signature almost immediately. With the fall of the Empire, the Holy Father was given his freedom and made a triumphal return to Rome, where his moral authority was enhanced by the self-sacrifice and courage he had shown during his years of captivity. He then devoted himself to the restoration of the Papal States and the defence of the Holy See.

Pius VII's funerary monument

Bertel Thorvaldsen was born in Copenhagen, son of a wood sculptor who was Icelandic by birth. Having shown such a talent for art as a child that he was admitted to the Royal Danish Academy at the age of only eleven, he would become one of the great figures of Neoclassicism and the principal rival to Canova in Rome. In 1797, he was granted a bursary allowing him to travel to Rome, where he remained for most of his career. His exposure to classical art led him to develop a classical style himself, mixing formal idealism and elegance. This brought him prestigious commissions not only from the Holy See but also from royal and aristocratic patrons across the whole of Europe. When he finally returned to Copenhagen in 1838, Denmark gave him a hero's welcome.

In 1823, Cardinal Ercole Consavli, one of Pius VII's principal advisors, commissioned Thorvaldsen to create a funerary monument for the deceased pope in St Peter's Basilica. The sculptor submitted an initial model the following year, showing Pius VII seated, his head bare, holding his tiara in his left hand (plaster, Thorvaldsens Museum, Copenhagen, inv. A 149). But the cardinals were displeased with this papal effigy, which departed from traditional models of the Holy Father enthroned. In a second more conventional version, Thorvaldsen again portrayed the Holy Father enthroned, but this time wearing his tiara and blessing the assembled faithful; he is flanked by allegorical figures of Fortitude and Wisdom (plaster, *ibidem*, inv. A 148). This was the model used for the marble monument, which was only completed in 1831. Other known preparatory works for Pius VII's tomb include a life-size plaster bust by the sculptor, after the pope's death mask (Thorvaldsens Museum, inv. A270).

Frederick William III's unusual commission

It was this bust, which Thorvaldsen never executed in marble, that would be the model for the present bust, the only one known from the model. Emil Wolff, nephew of the celebrated Neoclassical sculptor Johann Gottfried Schadow and his pupil when he was in Berlin, had already moved to Rome when the King of Prussia, Frederick William II, asked him in 1826 for a marble version of the plaster made two years earlier by Thorvaldsen, his master. Among Wolff's notable works, aside from his involvement in some of Schadow's projects, there is an important ensemble of eight marbles in St Petersburg, including *Thetis bringing Achilles his armour* (*circa* 1826; Hermitage Museum, inv. H.ck-1449), *Psyche abandoned* (*circa* 1839; ibidem, inv. H.ck-2722), *Achilles* (*circa* 1854; *ibidem*, inv. H.ck-185) and *Cupid with the attributes of Hercules* (*circa* 1859 ; ibidem, inv. H.ck-941). As was the case with Thorvaldsen, Wolff's career developed mainly in Rome, where his perfect mastery of marble and his harmonious style brought him admiration and honours. Wolff was appointed professor at the Accademia di San Luca in 1855 and made director in 1879; he was also made a knight of the Order of Pius IX.

Like Pius VII, the King of Prussia was one of the Emperor's fiercest opponents, despite his early relative neutrality. In 1806, tensions increased and after pressure from his entourage, Frederick William responded to France's provocations with a declaration of war, which ended in a resounding victory for the Napoleonic troops at Jena and Auerstedt. With Berlin occupied, the King of Prussia had to flee to Königsberg and sign the humiliating Treaty of Tilsit the following year. This lost him half his kingdom and he was forced to swear allegiance to the French Empire. In 1812, when the Russian campaign ended in defeat for the French, Frederick William forged an alliance with the Tsar and declared war on Napoleon the following year. The King of Prussia would play a major role in the victory at Leipzig and entered Paris as a conqueror, alongside his allies. As was the case for Pius VII returning in triumph to Rome, the fall of the Empire and the Congress of Vienna gave Frederick William back his prestige and strengthened his kingdom.

We must assume that the King of Prussia's commission of a marble bust of the deceased Pope – surprising given that he was protestant and ruled a mainly Lutheran kingdom – celebrated the two men's victories against Napoleon, their common enemy.

The present marble, mentioned for the last time in the year of its execution, when it was displayed at the Royal Academy in Berlin in 1826 (see D. Vogel, *op. cit.*, p. 78), has only recently been rediscovered in a German private collection.

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Atelier du baron Gérard, l'empereur Napoléon Ier, vers 1805-1815, Rijksmuseum, Amsterdam

20

FAUTEUIL DE TRÔNE IMPÉRIAL EN BOIS DORÉ D'ÉPOQUE EMPIRE, VERS 1805-1815

AN EMPIRE GILTWOOD IMPERIAL THRONE ARMCHAIR, CIRCA 1805-1815

le dossier en forme de tore de laurier et baies, les accotoirs agrémentés de larges feuilles et de fleurs, en rappel sur la ceinture, agrémenté de deux sphères postérieurs, garniture postérieure en velours rouge et fils d'argent, la garniture du dossier postérieure avec un N surmonté d'une couronne impériale, entouré d'une couronne de lauriers, au revers numéro d'inventaire à l'encre *3872; (modifications des montants antérieurs et de la ceinture, restaurations, redoré)*

Haut. 123 cm, larg. 78 cm, prof. 68 cm

Height. 48 ½ in, width. 30 ¾ in, depth. 27 in

the backrest in the shape of a laurel and berries wreath, the armrests decorated with large leaves and flowers, echoed on the frieze, decorated with two later spheres, with a later red velvet and silver thread upholstery, the back with a N surmounted by an imperial crown, surrounded by a laurel wreath, on the reverse inventory number in ink *3872; (modifications on the front feet and on the frieze, restorations, regilt)*

PROVENANCE

Midwinter International Exposition, San Francisco, 1894-1895 ;
Ancienne collection M.H de Young, San Francisco ;
Fine Arts Museums, San Francisco (inv. 3872) ;
Vente Christie's New York, 10 avril 2018, lot 46 ;
Collection particulière ;
Vente Osenat, Fontainebleau, 7 avril 2019, lot 430.

ESTIMATION SUR DEMANDE

Jacob-Desmalter, trône de Napoléon Ier au palais des Tuileries, 1804, musée du Louvre

Jacob-Desmalter, trône de Napoléon Ier au château de Saint-Cloud, 1804, château de Fontainebleau

Jacob-Desmalter, trône de Napoléon Ier au Sénat, 1804, salle des conférences du Sénat

Jacob-Desmalter, trône de Napoléon Ier au corps Législatif, 1805, musée des Arts Décoratifs, Paris

EXPOSITION(S)

Exposition « Le Sacre de Napoléon », Chapelle des Jésuites, Saint-Omer, 18 juin - 25 septembre 2022.

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Archives Nationales, AN O2502, AN O2557, AN O2669, AN O2722

"*Prendre le pouvoir ne suffit pas, encore faut-il savoir asseoir son autorité. Pour ce faire, quoi de plus symbolique qu'un trône ?* "

F. Faublée, *The Thrones of Napoleon I: One Symbol, Four Destinies*, 2016

For Napoleon, the throne embodies power legitimized by Rome, sanctified by the Church (though he crowns himself), and manifested through military and administrative order. Far removed from the royal thrones of the Ancien Régime, here the general-turned-Emperor dictates order, and the armchair becomes as much a symbol of conquest as of legitimacy.

With a new regime comes a new etiquette; while the king received in his chamber, Napoleon seeks to create a more solemn setting, regardless of the location. To this end, a throne room is envisioned and integrated into each of his residences—whether permanent or temporary—as well as during his travels, military campaigns, and later, when he takes control of foreign provinces. Thus, a mahogany throne inspired by a Roman marble seat emerges during the Consulate, evolving into one of gilded wood with the advent of the Empire. Throughout his reign, Napoleon takes pleasure in being depicted standing before these seats, which embodies his absolute imperial power.

Though confusion persists in the terminology used in early 19th-century inventories and correspondence found in archives, a modern inventory of the seats (thrones, throne armchairs, and ceremonial armchairs) created and used by Napoleon I throughout his reign is necessary.

Jacob-Desmalter, trône de Napoléon Ier au palais impérial de Monte Cavallo, vers 1810, Mobilier National

Jacob-Desmalter, Paire de fauteuils prévus pour les Tuileries puis Monte Cavallo, 1812, château de Caserte

A Synthesis of Thrones and Ceremonial Armchairs Commissioned by Emperor Napoleon I

Seats Created for France

The throne created for the Tuileries Palace, 1804, by Jacob-Desmalter, based on designs by Percier and Fontaine (Musée du Louvre, Paris, inv. GMTC2 – F68).

The throne created for Saint-Cloud, 1804, by Jacob-Desmalter, based on designs by Percier and Fontaine (Château de Fontainebleau, inv. F594C).

The Senate throne, 1804, by Jacob-Desmalter, based on designs by Jean-François Thérèse Chalgrin (Salle des Conférences du Sénat, Paris, inv. P88-06579).

The Legislative Body throne, 1805, by Jacob-Desmalter, based on designs by Bernard Poyet (Musée des Arts Décoratifs, inv. 14421.A). The throne likely created for the throne room of Paris City Hall, by Jacob-Desmalter, 1810 (private collection).

The throne of Toulouse City Hall, 1808, regional craftsmanship, based on designs by Joseph Roque (Musée Paul Dupuy, Toulouse, inv. 12605).

The throne of the Toulouse Prefecture, 1808, regional craftsmanship (Musée Paul Dupuy, Toulouse, inv. 12604).

A pair of ceremonial armchairs for the King of Rome at the Tuileries Palace, 1814, by Pierre-Antoine Bellangé, based on designs by Percier and Fontaine (Mobilier National, inv. GMT1128 for one; King of Morocco collections for the other).

Seats Created for Foreign Provinces

The throne created for Monte Cavallo (Quirinal Palace) in Rome, circa 1810, attributed to Jacob-Desmalter (Mobilier National, Paris, inv. GME 1673).

A throne created between 1805 and 1810, its original location now unknown (Society of Cypriot Studies, Nicosia).

A pair of ceremonial armchairs intended for the Tuileries Palace, 1812, by Jacob-Desmalter, based on designs by Percier and Fontaine (Château de Caserta). Initially meant for the Tuileries Palace, these armchairs are ultimately sent to the Emperor's Grand Cabinet at Monte Cavallo, as Napoleon disliked their upholstery.

Seats to Identify: Historical Hypotheses

Seats Depicted in Works by Major Portraitists of the Era

Certain early 19th-century paintings offer deeper insight into furniture, particularly seats under Napoleon I, who favored full-length portraits before large armchairs symbolizing his power. This approach enables a comparison with the throne currently held in private hands, identifiable through a 1809 painting by Robert Lefèvre depicting Napoleon I standing before this throne.

Similarly, works by Baron Gérard and Robert Lefèvre, such as *Joseph Bonaparte, King of Spain*, 1811 (Tokyo Fuji Art Museum), show Napoleon I or the imperial family before an armchair that remains unidentified. However, the fidelity of these paintings in capturing the structure and motifs of the depicted armchairs is uncertain, leaving the artist's imagination in question. Representations potentially matching our seat appear in several Baron Gérard paintings, notably his 1805 portrait of Emperor Napoleon I (Château de Versailles).

Laeken Palace

When Napoleon gains control of Belgian territories (from 1795, with the annexation of the Austrian Netherlands to the French Republic), Laeken Palace becomes part of the French state's domain. In 1804, Napoleon takes a particular liking to the palace for

Pavillon de chasse du Palais de Stupinigi, Turin

its architecture and strategic position near Brussels, ordering its restoration and expansion between 1804 and 1810.

The National Archives reveal that Pierre-Benoît Marcion creates seats for the throne room in 1806, upholstered in blue silk velvet.

These seats remain unlocated today, but their description confirms our armchair is not one of the two at Laeken.

Stupinigi Palace

Marie de la Chevardière, furniture and works of art expert, conducted extensive research and examination of this complex seat. She was able to find documents in the National Archives that support a hypothesis about the provenance of this armchair: a throne comparable to the one made for the Tuileries Palace was likely created for the Stupinigi Palace, although there is no record of the actual production of this throne.

During the Napoleonic era, the Piedmont region is annexed to France (1798–1814), becoming an integral part of the Empire under the Department of the Po. Turin emerges as a strategic city, and Stupinigi Palace, a Savoy property, is seized as a national asset.

Napoleon briefly stays there in April 1805, en route to Milan for his Coronation as King of Italy (May 26, 1805). Along the way, he stops at several key northern Italian cities, including Stupinigi. Napoleon reportedly appreciates the palace's luxury, though he generally prefers simpler residences, holding political meetings and official receptions with Piedmont notables there.

A throne similar to that of the Tuileries Palace is likely created for Stupinigi Palace, though no record confirms its production.

Letters from Count Salmatoris, intendant of Crown properties beyond the Alps, reveal that no throne exists at the palace during Napoleon's visit. To address this, the intendant proposes crafting one modeled on those at Saint-Cloud or the Tuileries, requesting drawings of the existing Tuileries thrones to replicate an identical piece for Stupinigi:

"*M.le comte propose d'en faire faire un avec une étoffe de damas cramoisi galonné et brodé en or qui provient d'un lit ci-devant dans le garde meuble de Parme d'où on l'a fait transporté à Turin. Il me demande à cet eff et de vouloir bien lui procurer un dessin exact avec toutes les dimensions du trone de Paris ou de St Cloud. J 'ai l'honneur de vous faire passer l'état du meuble cramoisi que M. le comte Salmatoris propose de faire servir à l'établissement d'un trône. Il vous prie d'examiner si la quantité d'étoffe contenue dans ce meuble est suffi sante et de me donner votre avis sur cette proposition. Je vous prie aussi dans le cas où vous j ugerez la chose convenable de faire faire et de m'envoyer un dessin du trone de paris ou de St Cloud avec la note des dimensions et les renseignements nécessaires pour guider les ouvriers qui seront chargés de l'éxecuter.*"

(AN O2 557) – Letter dated November 3, 1813

"*M. L'administrateur*

Je vous serais infiniment obligé si vous pouviez m'envoyer par l'estaffette le plus promptement possible un dessin du throne des Tuileries, colorié contenant les mesures exactes et la vraie couleur des étoffes qui y ont été employées... "

(AN O2 557) – Letter dated (wrongly?) June 8, 1811

Stylistically, our seat shares clear similarities with the Tuileries Palace throne. The proportions are identical, both featuring a wide, circular backrest encircled by a laurel crown, though the Tuileries throne has an uninterrupted laurel frieze while ours is punctuated with rings. The armrests with cuffs, the solid panels between the armrests and the seat frame at the sides, and the spheres atop wide, straight uprights are structurally similar. The decorative elements are also closely aligned: stylized palmettes, rosettes on the seat frame, and connecting blocks. However, our armchair's uprights lack the double plinth at the base present on the Tuileries throne.

Upon closely examining our armchair, it becomes apparent that the frieze has been repositioned (likely moved forward) compared to the original design. Thus, it is probable that the cabinetmaker who crafted this seat changed their mind during the fabrication process. Initially, our armchair was likely intended to more closely resemble the throne currently preserved at the Château de Fontainebleau. The frieze was originally positioned to accommodate armrests, and armrest supports in the form of chimeras.

The cabinetmaker's change of heart, and thus the modification of the frieze, most certainly dates back to the time of its creation. From the Fontainebleau model, the cabinetmaker ultimately shifted toward the Tuileries model, as various correspondences seem to confirm.

While we cannot confirm our throne is the one created for Stupinigi Palace based on the Tuileries model, the analogy is evident. Yet, this remains a hypothesis, as it does not explain how a throne from an Italian province later ended up in an American museum's collections, though furniture often moved through seizures, private sales, and relocations amid political shifts.

Provenance Provided by the San Francisco Museum

The documentation accompanying the throne in the Fine Arts Museum of San Francisco collections lacks any mention of an Italian palace or foreign province origin.

Its history suggests it resided in the Tuileries Palace during the Empire, only to be "mis en lieu sûr" much later, amidst the chaos of the 1870s in France. During the Franco-Prussian War and under the threat of the Paris Commune's insurrectionary siege, measures are taken to protect certain items still furnishing the Tuileries Palace before its destruction in 1871.

The throne is thus secured by an individual, preserved by their heirs after their death, and eventually sold and transferred to the United States at an unknown date. Art dealer Eduard Brandus, operating between Paris and New York, reportedly handles the throne, which is exhibited at the Midwinter International Exposition in San Francisco in 1894–1895. An 1895 certificate of authenticity from expert Bernard Franck confirms familiarity with the circumstances of the dealer's acquisition and attests to its authenticity. The throne enters M.H. de Young's collections, who donates it to form the foundation of the Fine Arts Museum's decorative arts department (inv. 3872). It becomes the centerpiece of a room dedicated entirely to Emperor Napoleon I, serving as a focal point among significant historical artifacts and relics from this period.

This provenance provides a well-documented history from 1894 onward but offers an incomplete historical analysis of the seat's earlier journey. The throne could have arrived in the United States through this known path, yet originated from another palace, passing through other hands before this date.

M.H. de Young is the grandson of Benjamin Morange (1775–1839), a minister in Spain under the Empire who flees to New York following Napoleon's 1815 abdication. Joseph Bonaparte, King of Naples and Spain, chooses Philadelphia as his refuge that same year. Could a diplomatic or personal connection between these two men, sharing the same loyalties in close proximity at the same time, be imagined? Might this throne have passed from one to the other during a meeting in the United States, though we cannot explain its presence there?

Baron Gérard, Impératrice Joséphine, 1808, château de Fontainebleau

JOSÉPHINE DE BEAUHARNAIS (1763-1814)

Baron Gérard, Portrait de Joséphine, 1801, musée de l'Hermitage, Saint-Pétersbourg

21

CRAVACHE EN OR, BRONZE, FANON ET NACRE, AU CHIFFRE DE L'IMPÉRATRICE JOSÉPHINE, PARIS, VERS 1805-1810

A FRENCH GOLD, GILT-BRONZE, WHALEBONE AND MOTHER-OF-PEARL HORSEWHIP WITH THE CYPHER OF EMPRESS JOSÉPHINE, PARIS, CIRCA 1805-1810

le manche en nacre, les embouts en bronze et or à charnière, formant vinaigrette, appliqué de l'initiale J surmontée de la couronne impériale, la cravache en fanon avec bague (manques) avec une étiquette *Collection Murat* et une plaque Murat 157
Long. 77 cm ; Length 11 ¼ in

with a mother-of-pearl handle finished by a gilt-bronze finial, the top as a hinged vinaigrette, applied with the initial J surmounted with an imperial crown, with a whalebone with a ring (losses), with a *Collection Murat* label and a Murat plaque engraved 157

PROVENANCE

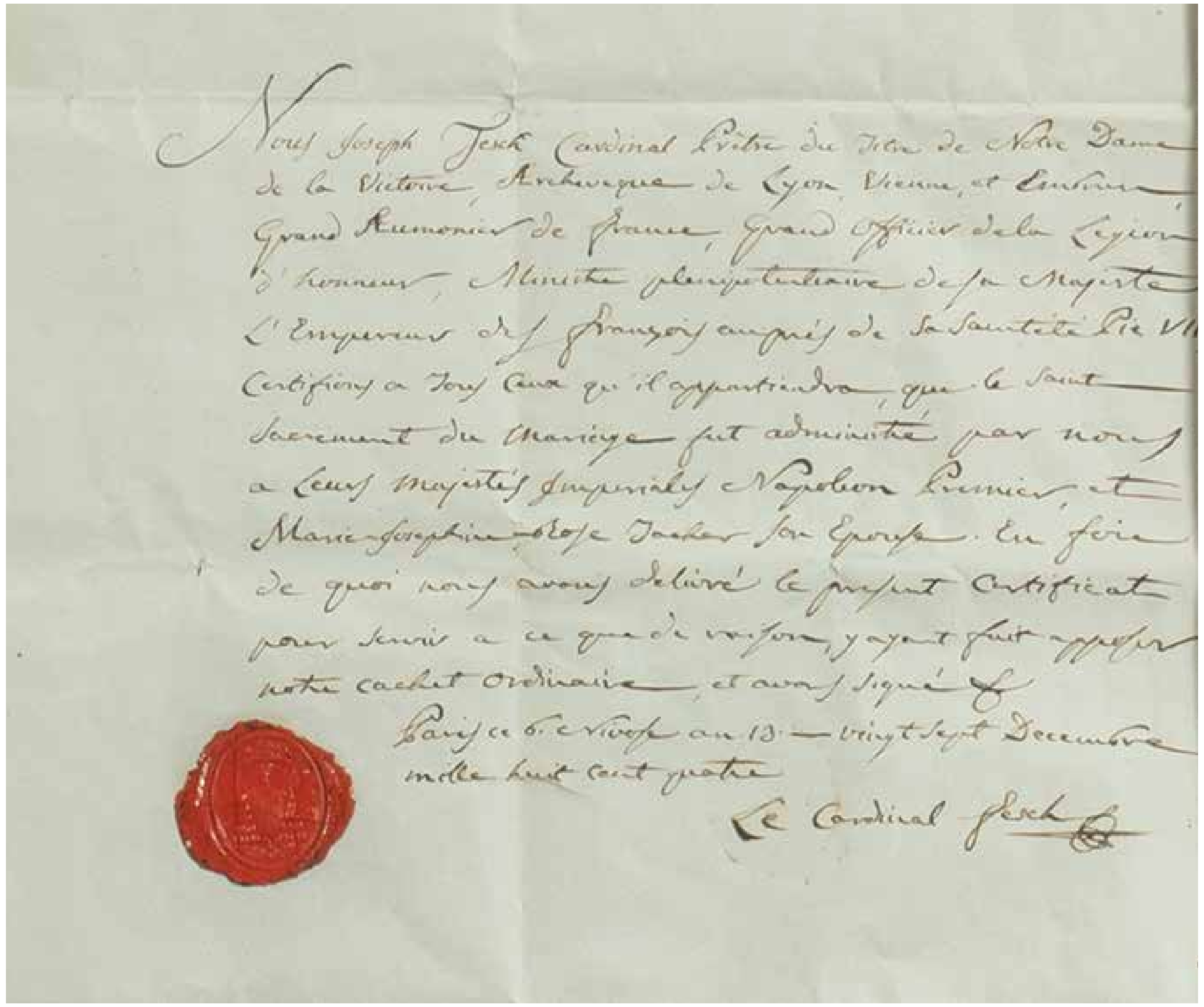
Impératrice Joséphine (1763-1814) ;
Princes Murat ;
Christie's Paris, 14 avril 2015, Lot 205.

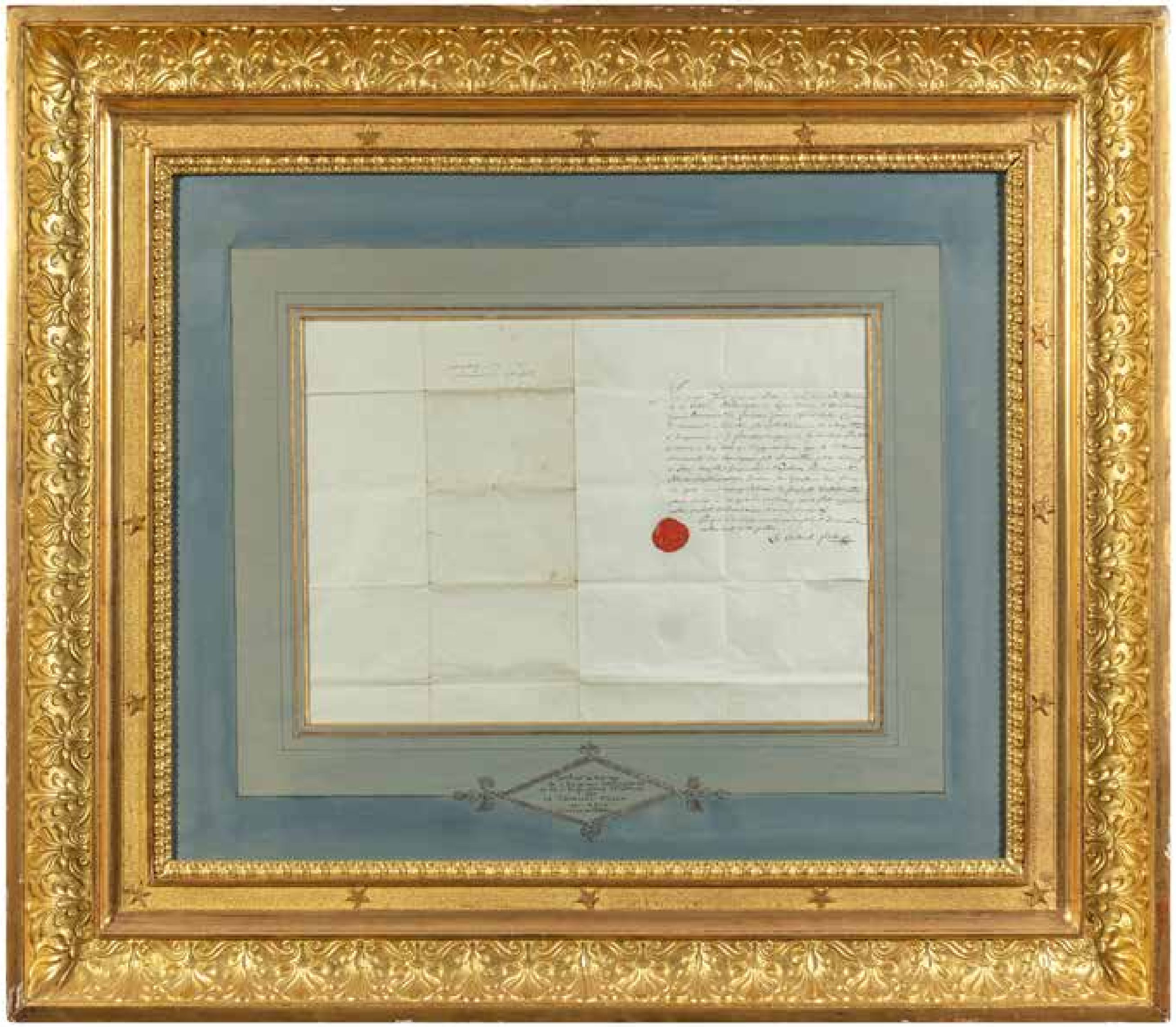
Joséphine de Beauharnais (1763–1814)

Marie-Josèphe Rose de Tascher de la Pagerie was born in Martinique in 1763, the daughter of landowners. She moved to mainland France in 1779 to marry Alexandre de Beauharnais (1760–1794), with whom she had two children, Eugène and Hortense. The couple, poorly matched, separated, and Joséphine returned to Martinique before coming back to Paris during the Revolution. Alexandre was arrested and guillotined in 1794, while she too was imprisoned for a few months. Upon her release, Joséphine resumed an active social life, mingling with influential political figures such as Tallien and, notably, Barras, whose mistress she became. In 1795, she met the young General Bonaparte, marrying him on March 9, 1796. The passionate couple was frequently parted by military campaigns, where the general earned his fame. Upon returning to Paris, however, Bonaparte discovered Joséphine's infidelities and considered ending the marriage, only to relent. Joséphine played a role in preparing the 18 Brumaire coup, becoming First Consul's wife alongside Napoleon. The couple settled in the Luxembourg Palace, though she often retreated to her Château de Malmaison, purchased years earlier, where she hosted her salon and cultivated her garden. In 1804, beside Napoleon, Joséphine was crowned Empress of France, indulging her extravagant taste for fine things—jewelry, clothing, furniture, goldsmithing, porcelain—nothing was too lavish to adorn the new imperial palaces. Yet, after many years of marriage, unable to bear Napoleon a child, he resolved to seek a divorce, finalized in December 1809. The Dowager Empress withdrew to Malmaison, where she continued hosting her salon and corresponding with Napoleon. At the Empire's fall, she welcomed Tsar Alexander I at her daughter Hortense's château de Saint-Leu, where she contracted pneumonia. She returned to Malmaison, dying there on May 29, 1814.

⦿ € 40,000-60,000

Détail de la cravache


Nous Joseph Fesch Cardinal Prêtre du titre de Notre Dame
de la Victoire, Archevêque de Lyon, Vienne, et Embrun
Grand Aumonier de France, Grand Officier de la Légion
d'honneur, Ministre plenipotentiaire de sa Majesté
l'Empereur des François auprès de Sa Sainteté Pie VII
Certifions a tous ceux qu'il appartiendra, que le Saint
Sacrement du Mariage fut administré par nous
a Leurs Majestés Impériales Napoléon Premier, et
Marie-Josephine-Rose Tascher son Epouse. En foi
de quoi nous avons délivré le present Certificat
pour servir a ce que de raison, y ayant fait apposer
notre cachet ordinaire, et avons signé
Paris ce 6 Nivose an 13 — vingt sept Decembre
mille huit cent quatre
Le Cardinal Fesch



22

FESCH, CARDINAL

Copie du certificat de mariage religieux de l'Empereur Napoléon et l'Impératrice Joséphine.
Pièce autographe signée du cardinal Fesh.
Paris, 6 Nivôse an X [27 décembre 1804].

Copy of the religious marriage certificate of the Emperor Napoléon and Empress Joséphine.
Autograph document signed by Cardinal Fesh.
Paris, 6 Nivôse an X [27 décembre 1804].

Une demi-page sur un bifeuillet in-folio (397 x 253 mm). Encre sur papier bleuté, sceau armorié de cire rouge. Encadré.

A half page on a bifolio (397 x 253 mmm). Ink on bluish paper, armorial seal on red wax. Bordered.

The religious marriage of Napoléon and Josephine took place at the Tuileries on December 1, 1804 in the presence of the parish priest of Saint-Germain-l'Auxerrois, Talleyrand and Marshal Berthier. Cardinal Fesch received the consent of the spouses. The crowning took place the following day at Notre-Dame and the civil marriage on March 9, 1796 at the town hall of the 2nd arrondissement.

PROVENANCE

Collection Christopher Forbes (Osenat, Fontainebleau, 5 mars 2016, lot n° 5).

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Napoléon, l'Empereur sous la verrière du Grand Palais. La collection Pierre-Jean Chalençon. Biennale de Paris, 8-16 septembre 2018, ill. p. 11.

€ 30,000-50,000

23

GLACIÈRE 'VASE B' À FOND VERT EN PORCELAINE DURE DE SÈVRES DU 'SERVICE BOUQUETS DE FLEURS' POUR L'IMPÉRATRICE JOSÉPHINE, 1809

A SÈVRES (HARD PASTE) PORCELAIN GREEN-GROUND ICE PAIL FROM THE 'SERVICE BOUQUETS DE FLEURS' FOR EMPRESS JOSÉPHINE, GLACIÈRE 'VASE B', 1809

ovoïde, les anses dans le style étrusque, le col à fond vert, la partie basse et le piédouche ornés de rosettes dorées et de frises géométriques, de palmettes et de fleurons, la partie centrale peinte de guirlandes de fleurs nouées par un ruban à chaque anse, *marques en rouge au pinceau Manufacture Impériale de Sèvres et la date 1809, en émail vert 35.36, marque en creux T*
Haut. 33 cm ; Height. 13 in.

oviform with Etruscan-style gilt bracket handles, the green-ground neck, lower body and socle foot gilt with rosettes, geometric bands, anthemion and stiff-leaf tips, the mid section painted with flower garlands tied with gilt ribbons suspended from gilt dots at each handle, *red stencilled Manufacture Impériale de Sèvres mark and date 1809, green enamel 35.36., incised script T*

PROVENANCE

Livrée à Joséphine, pour le palais de l'Elysée en décembre 1809, puis au château de Malmaison de décembre 1810 à son décès en 1814;
Christie's New York, *The Property of a Lady*, 15 octobre 2019, lot 190.

BIBLIOGRAPHIE

C. Leprince, *Napoléon 1er et La Manufacture de Sèvres: l'Art de la Porcelaine au Service de L'Empire*, Paris, 2016, p. 289, no. 185

€ 30,000-50,000

Détail du registre des archives de la manufacture de Sèvres mentionnant les glacières

This ice pail belongs to a dinner and dessert service purchased by Empress Joséphine and delivered to her on 9 March 1810 at the Élysée palace, which Napoléon had made available to his former wife following their divorce in December of the previous year. It is listed in the entries of decorated pieces and glazed earthenware in the *Magasin de vente* on 31 December 1809 as an *entrée* and service *pour dessert* with decoration described as 'fond vert de chrome bouquets de fleurs, frise d'or' (Sèvres, Cité de la céramique, Archives, Vu1, fol. 87). The dessert service was composed of 76 *assiettes à dessert*, 12 *compotiers Étrusques sans anses*, 4 *jattes à pied*, 2 *sucriers*, 2 *seaux à glaces*, 4 *corbeilles Paniers* and 2 *corbeilles Jasmin*; the dinner service is recorded at a cost of 2560 francs, the dessert service at 5680 francs, and the pair of ice pails at 600 francs. Bought directly from the factory, the records indicate that the delivery to the Empress on 9 March 1810 was composed of seventy-two dessert plates instead of seventy-six, and two footed bowls rather than four (Sèvres, Cité de la céramique, Archives, *Vente au comptant et à crédit du 1er janvier au 31 décembre 1810*, Vy19, fol. 2v and 3; and Vz1, fol. 272v and 273).

In 1812, Joséphine moved to the château de Malmaison, just outside Paris, taking the service with her. She resided at Malmaison until her death in 1814. The service is listed in the inventory taken after her death, as entry 423, by which time, only sixty-four of the original seventy-two plates remained, together with fifteen soup plates, the two ice pails, eight *compotiers* and various other pieces of form. For the full entry in the inventory see Serge Grandjean, *Inventaire après décès de l'Impératice Joséphine à Malmaison*, Paris, 1964, pp. 86-87. How the service was disbursed after her death is uncertain.

While subjects with themes related to imperial propaganda dominated decoration on early 19th century services, floral decorative schemes continued to play an important role in the factory's repertoire, with six specialist flower painters recorded as employed by the factory in 1806. Specimen engravings of roses and other flowers by Pierre-Joseph Redouté, who was employed by Empress Joséphine in 1798, and later became her official artist, may have provided inspiration for the highly naturalistic bouquets and garlands of flowers, on this service. Indeed, she funded several of Redouté's publications, including *Les Liliacées*, *Jardin de la Malmaison*, *Descriptions des Plantes Rares Cultivées a Malmaison and Les Roses* and these publications no doubt influenced the artists at Sèvres. The same decorative scheme was employed, with only small variations in the gilding pattern, on the service made in 1811-1812, which was presented by Louis XVIII to Edward, Duke of Kent in 1816; see Camille Leprince, *Napoléon 1er et La Manufacture de Sèvres: l'Art de la Porcelaine au Service de L'Empire*, Paris, 2016, p. 289, no. 185, for details of the Duke of Kent's service, and p. 279, no. 146, for Joséphine's service.

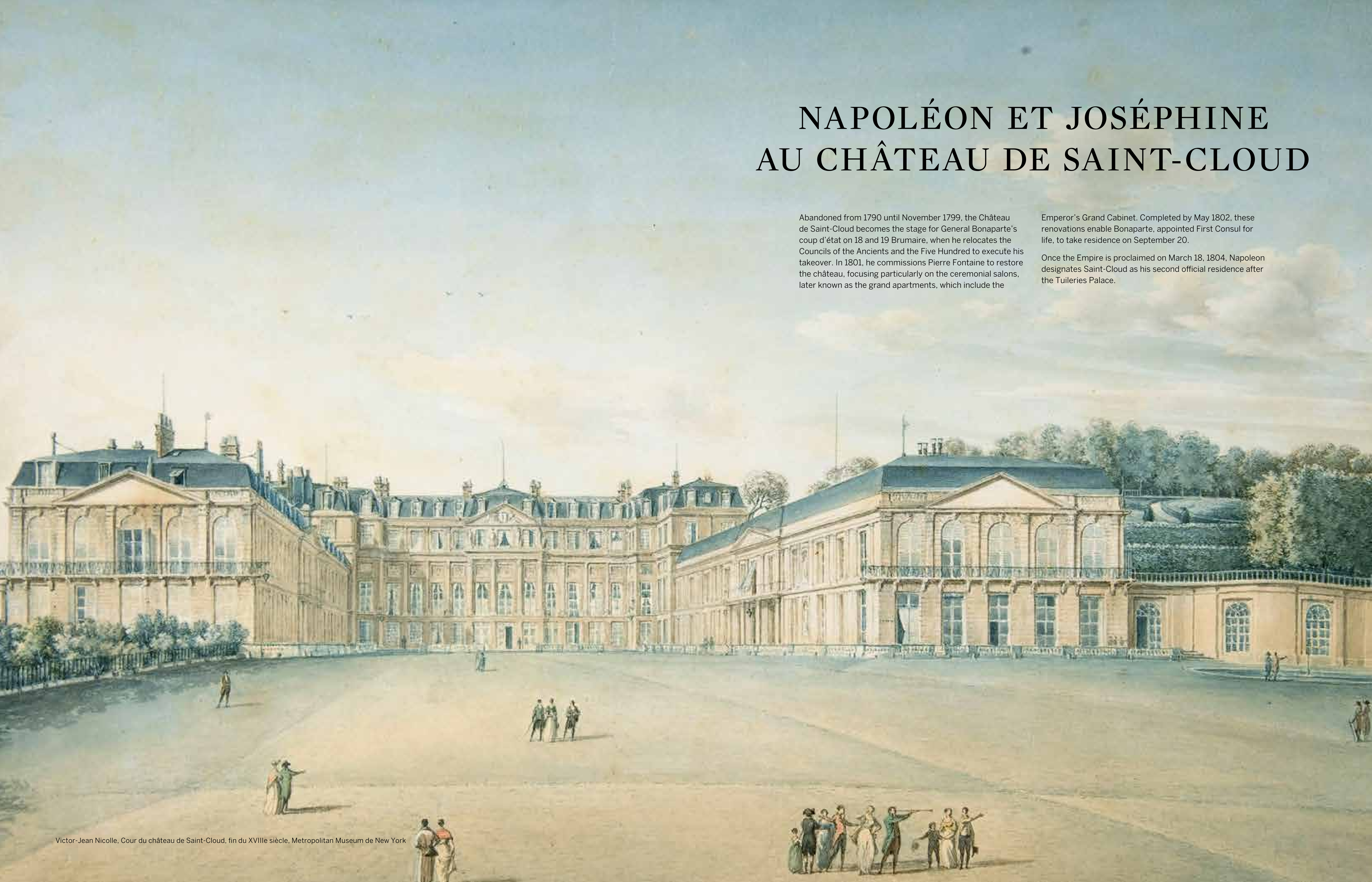
Ice pails were an important component of table services made at Sèvres in the early 19th century. They were used to keep ice creams or compotes cool, which were held in the removable inner liner. The campana form of the present lot, designated 'glacière vase B' in the factory records, was designed by Alexandre-Théodore Brongniart *père* in 1802, based an Etruscan form, a modification of a krater vase from the collection of Dominique-Vivant Denon. See Leprince, *ibid*, pp. 170-171, for a summary of ice pail forms in use at Sevres in the early 19th century.

The present lot appears to be the only surviving example from the pair of ice pails supplied with the service and is among very few extant pieces of form. Today, the château de Malmaison holds only six plates from Josephine's green-ground service, five were a gift of Honorary Consul and Mrs. Proctor Jones in 1992 (inventory nos. M.M.92.16.1-5); a sixth was acquired by pre-emption by the state, Hôtel Drouot, Beaussant Lefèvre, Paris, 22 June 2021, lot 45. See Odile Nouvel-Kammerer and Anne Dion-Tenenbaum, *L'Aigle et le Papillon, Symboles des Pouvoirs sous Napoléon (1800-1815)*, Musée des Arts Décoratifs, 2 April-5 October 2008, Paris, 2008, ex. cat., cat. no. 219 for one plate from the Proctor Jones gift. Other pieces from the service sold at auction include a footed bowl sold at Bonhams, London, 3 December 2008, lot 370; a plate sold at Christie's, London, 2 June 2009, lot 116; a plate sold at Bonhams, London, 6 July 2010, lot 288 and another plate sold at Christie's, New York, 9 October 2013, lot 523. See also Bernard Chevallier, 'The 'Joséphine Taste': Porcelain for her Table' in Eleanor P. DeLorme, ed., *Joséphine and the Arts of the Empire*, The Getty Museum, Los Angeles, 2005, pp. 126-128, for a further discussion of the service.

NAPOLÉON ET JOSÉPHINE AU CHÂTEAU DE SAINT-CLOUD

Abandoned from 1790 until November 1799, the Château de Saint-Cloud becomes the stage for General Bonaparte's coup d'état on 18 and 19 Brumaire, when he relocates the Councils of the Ancients and the Five Hundred to execute his takeover. In 1801, he commissions Pierre Fontaine to restore the château, focusing particularly on the ceremonial salons, later known as the grand apartments, which include the Emperor's Grand Cabinet. Completed by May 1802, these renovations enable Bonaparte, appointed First Consul for life, to take residence on September 20.

Once the Empire is proclaimed on March 18, 1804, Napoleon designates Saint-Cloud as his second official residence after the Tuileries Palace.



Victor-Jean Nicolle, Cour du château de Saint-Cloud, fin du XVIIIe siècle, Metropolitan Museum de New York

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TABLE DE TOILETTE EN ACAJOU, LOUPE D'IF ET BRONZE DORÉ D'ÉPOQUE CONSULAT, ATTRIBUÉE À JACOB FRÈRES, VERS 1802, PROVENANT DE LA CHAMBRE DE L'IMPÉRATRICE JOSÉPHINE AU CHÂTEAU DE SAINT-CLOUD

A CONSULAT GILT-BRONZE MOUNTED MAHOGANY AND BURR YEW DRESSING TABLE, ATTRIBUTED TO JACOB FRÈRES, CIRCA 1802, FROM THE EMPRESS JOSÉPHINE'S BEDROOM AT CHÂTEAU DE SAINT-CLOUD

ouvrant à deux tiroirs latéraux à mécanismes, le miroir octogonal encadré par des motifs de palmettes et maintenu par deux supports surmontés de fleurons se terminant par des bases tripodes partiellement patinées avec des pieds griffe, la ceinture ornée de lions ailés, les pieds cambrés appliqués de palmettes se terminant en griffe, plateau en marbre blanc de Carrare, marque au fer 'CHATEAU DE ST CLOUD', et plusieurs marques d'inventaire peintes *SC651, SC759, SC1944, SC580, SC26813 ; (bras de lumière manquants)*
Haut. 140 cm, larg. 128 cm, prof. 61 cm ;
Height 55 in, width 50 ½ in, depth 24 in

opening with two lateral mechanical drawers, the octagonal mirror with palmette motives and held by two supports surmounted by flowers finished by tripod bases with paw-feet, the frieze decorated with winged lions, with curved legs terminating in paw-feet, with a white Carrare marble top, stamped 'CHATEAU DE ST CLOUD', and several painted inventory marks *SC651, SC759, SC1944, SC580, SC26813; (lacking candle branches)*

PROVENANCE

Livrée vers 1802 par Jacob Frères pour le château de Saint-Cloud et localisée dans la chambre de l'Impératrice Joséphine en 1805;
Cabinet de toilette de Madame, Marie-Caroline de Bourbon-Siciles, duchesse de Berry en 1818 et 1824 ;
Appartements de Madame la Dauphine, Marie-Thérèse de France, duchesse d'Angoulême en 1828 ;
Chambre de la reine Marie-Amélie en 1833 ;
Appartement des princesses Mathilde Bonaparte ou Clotide de Savoie entre 1861 et 1866 ;
Collection Théodore Reinach (1860-1928) ;
Collection Michel Ephrussi (1844-1914) ;
Collection Akram Ojjeh (1918-1991) ;
Sotheby's Monaco, *Magnifique ensemble de meubles et objets d'art français collection Monsieur Akram Ojeh*, 25 juin 1979, lot 130 ;
Sotheby's New York, 31 octobre 1986, lot 76 ;
Sotheby's New York, *collection de Lily et Edmond J. Safra*, 18 octobre 2011, lot 743.

⦿ € 200,000-400,000

EXPOSITION(S)

Fondation Napoléon, *The Eagle Flying Across Europe: Napoleon Relics Exhibition*, Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 2014, 29 août 2014 - 31 mars 2015

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J.-P. Samoyault, *Mobilier Français Consulat et Empire*, Paris, 2009, p. 131
C. H. de Quénetain, *Les Styles Consulat & Empire*, Paris, 2005, p. 45
S. Grandjean, *Empire Furniture*, *1800 to 1825*, Londres, 1966, fig. 21 : pour une table de toilette comparable livrée par Jacob Desmalter en 1805 pour l'impératrice Joséphine aux Tuileries, conservée actuellement dans les collections de la Malmaison
Colecciones Reales de España, El Meuble, Madrid, 1965, pl. 401 : pour une table de toilette similaire conservée au Prado à Madrid

The Empress's Bedroom at Saint-Cloud

The Château de Saint-Cloud, once owned by Philippe d'Orléans, brother of King Louis XIV, ranks among the finest châteaux in Île-de-France. It became a royal residence in 1784 when Louis XVI purchased it for Marie-Antoinette. Napoleon held a particular fondness for Saint-Cloud, where he staged his famous 18 Brumaire coup d'Etat. The château served as the summer residence of the First Consul, who tasked Percier and Fontaine with extensive renovations and furnishing it in contemporary taste, notably with pieces by Jacob-Desmalter. It was also there, on May 18, 1804, that he was proclaimed Emperor. Napoleon I remained attached to the site even in his private life, as it hosted his civil marriage to his second wife, Archduchess Marie-Louise, in April 1810.

The Empress's bedroom occupies the first floor on the "Horseshoe" side, between the music room and the bathroom. Descriptions of this intimate space detail its decor: green and white draperies accented with gold, a bed shaped like a pulpit, four large gilded wooden armchairs with lion or winged chimera motifs, four palmette-backed chairs, and two gilded claw-footed stools. The furniture is densely packed, predominantly mahogany, and includes several innovative forms: a chaise longue, a writing table, and two planters. The psyche mirror, a quintessentially modern piece, is extensively noted in inventories, as evidenced by the history traced here.

A well-known history

With the aid of National Archives records, we can track our toilette table through its various movements, precisely locating it from its delivery to the late 19th century:

The 1807–1810 Saint-Cloud Inventory, Volume 1, Folio 143 (AJ/19/292), in the Empress's private apartments, in her bedroom, records: *« 786. Une Toilette avec socle, pieds en bois d'acajou et à griffes la grise en bois racine d'If, et à dessus de marbre veiné, orné de figures, rosasses, rinceaux, étoiles et palmettes et cuivre doré or moulu ; surmonté d'un miroir dans son cadre, en bois de racine d'If, avec baguettes en cuivre doré, doté par 3 candélabres à 2 bobèches et à ?? en cuivre doré et bronzé. Long. 1m27 ; Larg. 60 ; Haut. 74... 4000 »*

The 1818 Saint-Cloud Inventory, Volume 1, Folio 96 (AJ/19/296), in the apartments of Her Royal Highness (Marie-Caroline de Bourbon-Siciles, duchess of Berry), in her dressing room, lists: *« (759) 700. Une toilette de femme pieds à socles griffes et console en acajou, feuilles d'ornemens et palmettes en bronze patères sur l'enroulement, ceinture en bois d'orme, deux tiroirs, avec différents groupes en bronze, dessus marbre blanc veiné, une glace de 65 de long sur 50 de large, forme octogone, encadrée en bois d'orme, ornemens bronze doré et fixé par deux candélabres pieds triangulaires à griffes à forme, flambeaux avec 2 branches à cornets en rinceaux. Long 1,28. Larg. 60... 1200 »*

DÉTAIL LOT 24

Attribuée à Jacob Frères, Table de toilette de l'Impératrice Joséphine, vers 1800, musée national de château de Malmaison et Bois-Préau

SC759 = The 1824 Saint-Cloud Inventory, Volume 1, Folio 117 (AJ/19/300), in Madame's Cabinet, records: *« (1944) 759. Une toilette de femme pieds à socles, griffes et consoles en acajou, feuilles d'ornemens et palmettes en bronze, patères sur l'enroulement, ceinture en bois d'orme, deux tiroirs avec différents grouppes en bronze, dessous marbre blanc veiné, une glace de 65 de long sur 50 de large, forme octogonale encadré en bois d'orme, ornemens bronze doré, et fixé par deux candélabres pieds triangulaires à griffes et forme de flambeaux, avec deux branches à cornets et rinceaux. Long. 1,28. Largeur. 60 (n°700) … 1200 »*

SC1944 = The 1828 Saint-Cloud Inventory, Volume 2, Folio 37 (AJ/19/307), in the apartment of Madame la Dauphine (Marie-Thérèse de France, wife of the Duc d'Angoulême), in her dressing room, lists: *« (651) 1944. Une toilette de femme, pieds à socles, griffes et consoles acajou, feuilles d'ornemens et palmettes en bronze, patères sur l'enroulement, ceinture en bois d'orme, deux tiroirs avec différens grouppes en bronze, dessus de marbre blanc veiné, une glace de 65 de long sur 50 de large, forme octogone, encadrée en bois d'orme ornemens bronze doré et fixé par deux candélabres, pieds triangulaires à griffes et forme de flambeau, avec deux branches à cornets et rinceaux. Long. 1.28, larg. 60 (759) … 1200 »*

SC651 = The 1833 Saint-Cloud Inventory, Volume 1, Folios 129–130 (AJ/19/318), in Queen Marie-Amélie's bedroom, records: *« 651. 1 Une toilette de femme pieds à socles, griffes et consoles en acajou, feuilles d'ornements et palmettes en bronze, patères sur enroulemens ceinture en bois d'orme, deux tiroirs avec différens groupes en bronze, dessus en marbre, blanc veiné, une glace de 65 de long sur 50 de large, forme octogone, encadrée en bois d'orme, ornemens en bronze doré et fini par deux candélabres, pieds triangulaires à griffes et forme de flambeaux, avec deux branches à cornets et rinceaux. Long. 1m28. Larg. 60… 200 »*

SC580 = The 1833 Saint-Cloud Inventory, Volume 1, Folio 130 (AJ/19/318), corresponds to the exit number from the Saint-Cloud inventories for that year, as indicated on the right-hand page in the exit section.

SC26813 = The 1861–1866 Saint-Cloud Inventory, Volume 15, Folio 70 (AJ/19/344), in the Princess's apartment (Mathilde Bonaparte ou Clotilde de Savoie), in her bedroom, lists: *« 26813. 1 Une Toilette à la Duchesse, pieds à consoles sur patins droits, ceinture et cadre en bois d'if, ossement ? en bronze doré, 2 tiroirs, dessous en marbre blanc de carrare, miroir octogone, supporté par 2 colonnes en bronze doré. Long 1m 26… 80 »*

Comparable Pieces

A similar toilette table, delivered circa 1800, probably by Jacob Frères, for Empress Joséphine at the Tuileries, has been preserved at Malmaison since 1980. It is topped with a mirror identical to that of our toilette table. The overall shape is the same, but this example rests on lyre-shaped mounts (reproduced in S. Grandjean, *Empire Furniture*, 1966, fig. 21).

Another dressing table, with bronzes by Pierre-Philippe Thomire, was delivered in 1809 for the bedroom in the Empress's petits appartements at the Palais de Fontainebleau (conserved at the Château de Fontainebleau, inv. F 220 C). The decorations differ, as does the shape of the mirror, and the Fontainebleau copy still retains its light arms.

Another comparable toilette table is also preserved at the Prado Museum in Madrid; this example still retains its candle arms.

25

25

PAIRE DE FLAMBEAUX EN BRONZE DORÉ D'ÉPOQUE EMPIRE, VERS 1810, PROVENANT DU CHÂTEAU DE SAINT-CLOUD

A PAIR OF EMPIRE GILT-BRONZE CANDLESTICKS, CIRCA 1810, FROM THE CHÂTEAU DE SAINT-CLOUD

à bordure de feuilles de laurier et baies, le fût en colonne, le binet en casque orné d'étoiles, insculpés de plusieurs numéros d'inventaire du château de Saint-Cloud sur le bord *SC sous couronne*, *3180* (biffé), *n°20* (biffé), *2520* (biffé), *2652* (biffé), *2290* (biffé), *2135*
(2)
Haut. 29 cm ; Height 11,5 in

with a laurel leaf and berry border, with a column-shaped stem, the nozzle shaped as a helmet adorned with stars, engraved with several inventory numbers from the Château de Saint-Cloud along the edge, *SC under a crown*, *3180* (crossed out), *n°20* (crossed out), *2520* (crossed out), *2652* (crossed out), *2290* (crossed out), *2135*

PROVENANCE

Château de Saint-Cloud ;
Collection Hector Le Fuel (1810-1880) puis par descendance ;
Osenat, Fontainebleau, *La vente du bicentenaire*, 6 mai 2021, lot 255.

The numbers engraved on the rim of this pair of flambeaux allow their precise location to be traced in the inventories compiled at Saint-Cloud during the 19th century.

This pair is recorded in the 1807–1809 inventory of the Palais de Saint-Cloud under number *2135* (struck through) in the second-floor corridor (A.N. AJ/19/293, p. 83), then listed in the 1824 and 1828 inventories in the governor's bedroom under numbers *2520* (A.N. AJ/19/301, f. 170 v°) and *2652* (A.N. AJ/19/320, f. 50).

By 1833, the pair appears under number *3180* in the bedroom of apartment no. 33. The exit number *2290*, noted on the right-hand page, indicates it leaves the Palais de Saint-Cloud collections that same year.

After departing the royal collections, this pair of candelabra enters the collection of Hector-Martin Lefuel (1810–1880), a prominent Second Empire architect who contributed to the completion of the Louvre Palace by connecting it to the Tuileries and oversaw the interior decoration of the imperial apartments at Saint-Cloud.

€ 4,000-6,000

26

TABOURET CURULE EN BOIS DORÉ D'ÉPOQUE EMPIRE, VERS 1805-1806 POUR LE GRAND CABINET DE L'EMPEREUR AU CHÂTEAU DE SAINT-CLOUD

AN EMPIRE GILTWOOD CURULE STOOL, CIRCA 1805-1806, FOR THE EMPEROR'S GRAND CABINET AT THE CHÂTEAU DE SAINT-CLOUD

les montants ornés de quatre sphères, le piètement en X appliqué d'un médaillon central à tête de lion en bronze doré et pieds en griffe, garniture moderne en velours de soie cramoisie et galon à franges or, estampillé « *Château de St Cloud* » et marque à l'encre noire « *SC 137 MI*»; (*redoré*)
Haut. 71 cm, larg. 61 cm, prof. 54 cm ;
Height 28 in, width 24 in, depth 21 ¼ in

the mounts adorned with four spheres, the X-shaped base centered with a medallion featuring a gilt-bronze lion's head and ending in claw feet, upholstered in modern crimson silk velvet with gold fringe trim, stamped *"Château de St Cloud"* and black ink mark *"SC 137 MI"; (regilt)*

PROVENANCE

Château de Saint-Cloud, Grand Cabinet de l'Empereur entre 1807 et 1812;
Salon Cramoisi du roi Louis XVIII en 1824;
Salon du trône de Charles X en 1828, puis salon Cramoisi en 1833.

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Traveling Exhibition from Russell Etling Company, 2005-2011
The Eagle Flying Across Europe: Napoleon Relics Exhibition, Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 29 août 2014 - 31 mars 2015
La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8-16 septembre 2018
Le sacre de Napoléon, Chapelle des Jésuites, Saint-Omer, 18 juin 2022 - 25 septembre 2022

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J.-P. Samoyault, *Mobilier Français : Consulat et Empire*, Paris, 2009, pp. 175-179
O. Nouvel-Kammerer (dir.), *L'aigle et le papillon : symboles des pouvoirs sous Napoléon (1800-1815)*, Paris, 2008, catalogue d'exposition, Paris, Musée des Arts décoratifs, 2 avril – 5 octobre 2008, pp. 108, 193
C. Huchet de Quénetain, *Les styles Consulat et Empire*, Paris, Éditions de l'Amateur, 2005
J.-P. Samoyault, "L'ameublement des salles du Trône dans les palais impériaux sous Napoléon Ier", dans *Bulletin de la Société de l'Histoire de l'Art français*, 1985, p. 183-206

Napoleon and Saint-Cloud

Abandoned from 1790 until November 1799, the Château de Saint-Cloud becomes the stage for General Bonaparte's coup d'état on 18 and 19 Brumaire, when he relocates the Councils of the Ancients and the Five Hundred to execute his takeover. In 1801, he commissions Pierre Fontaine to restore the château, focusing particularly on the ceremonial salons, later known as the grand apartments, which include the Emperor's Grand Cabinet. Completed by May 1802, these renovations enable Bonaparte, appointed First Consul for life, to take residence on September 20.

Once the Empire is proclaimed on March 18, 1804, Napoleon designates Saint-Cloud as his second official residence after the Tuileries Palace.

A series of furniture inventories from the First Empire (1805, 1809, and 1812), the Restoration (1818, 1824, and 1828), and the July Monarchy (1833 and 1843) reveal the furnishings of the Palais de Saint-Cloud and their evolution across the regimes that follow.

The Inventories of the Palais de Saint-Cloud

Our folding stool bears a black ink mark, *StC137 MI*, under its seat. Furniture numbering by the Garde-Meuble begins with Louis XVIII's return to the throne, though descriptions from the First Empire can still be traced.

Such is the case in the second inventory, started in 1807 and completed on December 31, 1809, where we find it in the Emperor's Grand Cabinet: "*Trente ployans en bois de hêtre sculpté, doré, avec griffes et têtes de lion, garnis et couverts d'étoffe et de bordure semblable à la tenture avec une crête fons cerise*", including ours. Napoleon, desiring this room to be the most opulent, personally chose the new wall fabric and its furniture.

These thirty folding stools remain listed in the Emperor's Grand Cabinet in 1812 (A.N. O/3/2076, f. 28 v°).

Our black ink mark, *StC137*, corresponds to the 1818 inventory under Louis XVIII, where folio 21 verso, in the King's Salon Cramoisi (formerly the Emperor's Grand Cabinet), describes under number 137: "*vingt-quatre pliants bois et étoffe, pieds à griffes et têtes de lion*" including our stool.

In the 1824 inventory (A.N. O/3/2076, f. 28 v°), these twenty-four folding stools stay in the King's Salon Cramoisi. By 1828, under Charles X, they move to the Salon du Trône (A.N. AJ/19/306, p. 296). A final mention of this set of twenty-four folding stools appears in the 1833 palace inventory, located in the Salon Cramoisi (A.N. AJ/19/318, f. 52).

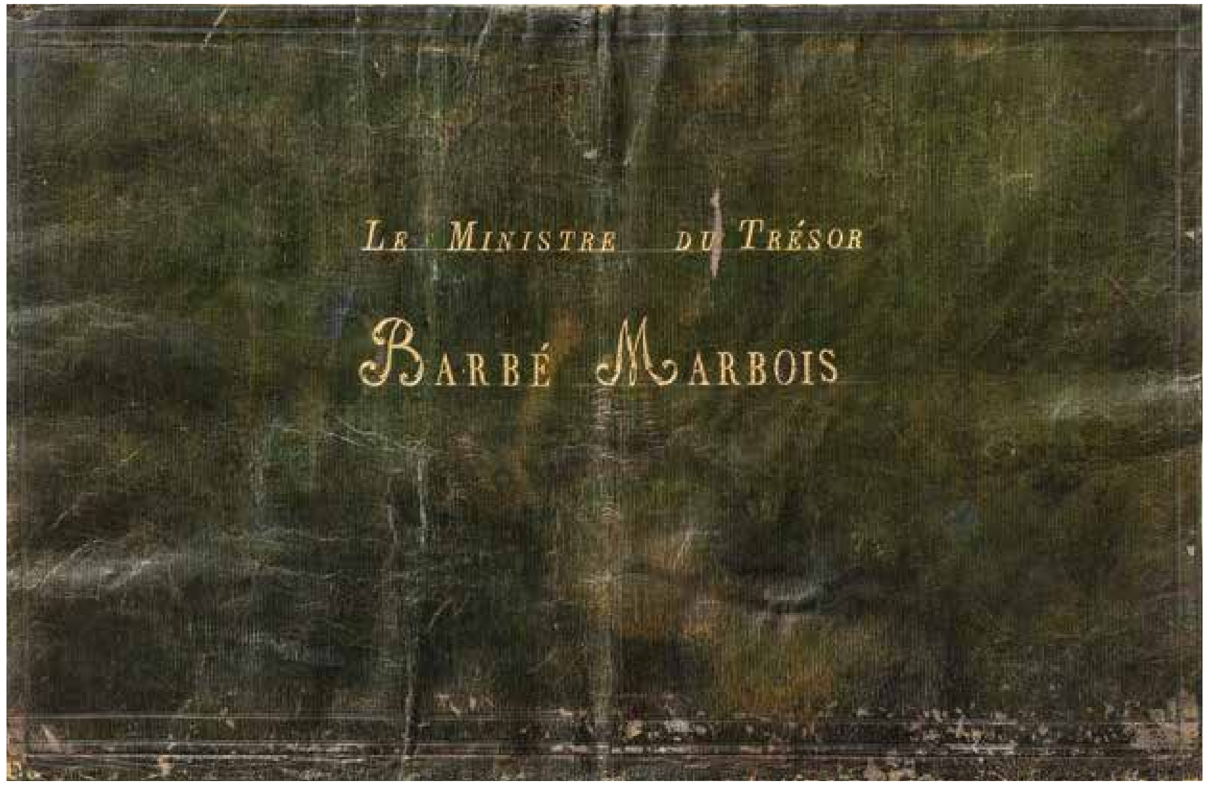
Pour la notice complète voir www.sothebys.com

€ 7,000-10,000

26

27 – Recto

27 – Verso



28

27

JACQUES-LOUIS DAVID
Paris 1748 - 1825 Brussels

Etudes d'un homme
Recto : *Etude d'un homme debout* ;
Verso : *Etude d'homme*

Studies of a man
Recto : *Study of a standing man*
Verso : *Study of a man*

Pierre noire sur papier (recto et verso) ; au recto, porte les paraphes des deux fils de David en bas à droite et à gauche
87 x 51 mm

Black chalk on paper (recto and verso); on the recto, bears the initials of David's son lower right and a number lower left

PROVENANCE

Collection du baron Joseph Vitta ;
Vente anonyme, Artcurial, Paris, 24 mars 2010, lot 51 (sous le titre *Silhouette présumée de Bonaparte* et *Etude d'homme en pied*) ;
Où acquis par l'actuel propriétaire.

BIBLIOGRAPHIE

P. Rosenberg et L.-A. Prat, *De David à Delacroix. Du tableau au dessin, Onzièmes rencontres internationales du Salon du Dessin*, actes du colloque (30-31 mars 2016), Paris, 2017, p. 52 et 171, fig. 14 et 15.

On the recto, the man walking towards the right could be Napoleon. It does not seem to be preparatory for any known painting. It is probably one of David's many sketches of his favourite subjects, lacking any particular objective.

As for the verso, might it be a first idea, very freely drawn and rapid, for a portrait of Napoleon as First Consul? The pose – although reversed – is reminiscent of Bonaparte in the consular portraits by Ingres (Musée de Liège) and Gros (Musée de la Légion d'Honneur, Paris).

€ 5,000-7,000

28

PARTIE DE PORTFOLIO EN MAROQUIN NOIR AYANT APPARTENU AU MINISTRE DU TRÉSOR FRANÇOIS BARBÉ-MARBOIS, VERS 1801-1806, AYANT PEUT-ÊTRE CONTENU LE TRAITÉ DE VENTE DE LA LOUISIANE DE 1803

A PART OF A BLACK MOROCCO PORTFOLIO BELONGING TO THE MINISTER OF THE TREASURY, FRANÇOIS BARBÉ-MARBOIS, CIRCA 1801-1806, POSSIBLY CONTAINING THE 1803 LOUISIANA PURCHASE TREATY

doré au petit fer avec l'inscription « *LE MINISTRE DU TRESOR / BARBE MARBOIS* », dans un cadre (*postérieur*)
26,5 x 42 cm ; 10 ½ x 1 ½ in

small-iron gilt with the inscription *"LE MINISTRE DU TRESOR / BARBE MARBOIS,"* in a (later) frame

PROVENANCE

Probablement François Barbé-Marbois (1745-1837), comte, directeur puis ministre du Trésor (de 1801 à 1806), premier président de la Cour des Comptes.

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

BIBLIOGRAPHIE

P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p.25

François Barbé-Marbois (1745-1837)

Barbé-Marbois lived a hundred professional lives. Through the patronage of the Marquis de Castries, he entered diplomacy, serving from 1768 to 1779 in Regensburg, Dresden, and Munich as a legation attaché and later chargé d'affaires. When his superior, La Luzerne, was appointed minister to the United States, Barbé-Marbois accompanied him to Philadelphia, gaining insight into the New World alongside his knowledge of Germanic court intrigues. During the early years of American independence, he forged a bond with Washington and married the daughter of his friend Moore. He successively became General Intendant of Saint-Domingue, Mayor of Metz, and was then deported to Guyana. His reputation for integrity and international experience later earned him the directorship of the Treasury following Dufresne's death (February 1801). Among his ministerial achievements were the definition of the germinal franc in March 1803 and the successful conclusion of negotiations with the United States for the sale of Louisiana in May of that year.

Dismissed on January 27, 1806, due to a management error, he nonetheless became First President of the Court of Audit in 1807, appointed by Napoleon I. He was made a member of the Conservative Senate on April 5, 1813, and a Peer of France in 1814. He voted for Napoleon's deposition and joined the commission drafting the act, aligning with the Bourbons in 1814. Exiled from Paris by Napoleon during the Hundred Days, he served as Louis XVIII's Minister of Justice from September 1815 to May 1816, who made him a marquis in 1817. He retired from the Court of Audit only in 1834.

The Sale of Louisiana

An immense territory at the heart of the North American continent, spanning what are now about twenty modern states, Louisiana was integrated into "New France" by the late 17th century. Following Louis XV's military setbacks in the Seven Years' War, the Treaties of Fontainebleau (1762) and Paris (1763) split Louisiana in two: the eastern part ceded to England, the western to Spain. Napoleon, as First Consul, sought to rebuild part of the French colonial Empire, particularly across the Atlantic, securing Louisiana's return from Spain in 1800 via the Treaty of San Ildefonso.

The United States, eager to protect their economic and political interests on the continent, feared the presence of a European power like France—or England, should it seize Louisiana in a war against Napoleon. Meanwhile, Napoleon knew he lacked the resources for a grand colonial policy and recognized that slavery, the source of Louisiana's prosperity, had become problematic after recent events in Saint-Domingue. His aim was thus to extract financial gain while preventing England from expanding its colonial holdings.

Negotiations took place primarily in Paris in 1803, led by American Ambassador Robert Livingston and special envoy James Monroe, and by Minister Barbé-Marbois for France. The lands stretching from the Mississippi to the Rocky Mountains were sold to the United States for approximately $14 million (around $400 billion today).

The original treaties, in French and English, are preserved in the Washington Archives

€ 3,000-5,000

Timbre commémoratif de 3 cents représentant James Monroe, Robert R. Livingston et François Barbe Marbois signant le transfert de la Louisiane à Paris en 1803, Smithsonian National Postal Museum

29

ANDREA APPIANI
Milan 1754 - 1817

Napoléon accueillant les neuf Muses

Napoleon Receiving the Nine Muses

Plume et encre noire et lavis gris, rehauts de gouache blanche, sur traits de crayon sur papier
265 x 635 mm

Pen and black ink, grey wash heightened with white, over traces of black chalk on paper

PROVENANCE

Vente anonyme, Coutau-Bégarie, Paris, Hôtel Drouot, 23 mai 2014, lot 176.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 78-79.

The traditional title of this magnificent sheet, *Napoleon and the Four Cardinal Virtues,* seems unconvincing since there are ten young women approaching Napoleon, who is dressed as a Roman Emperor. The work is more likely to show the nine Muses being led to the Emperor by Peace, who holds an olive branch, a subject that symbolizes the arts flourishing under Napoleon's pacifying influence.

This could be a design for the decoration of the Hall of the Caryatids in the Palazzo Reale in Milan, begun in 1803 and completed in 1807. This consisted of thirty-five episodes from the *Glories of Napoleon*, mainly battle scenes but also some allegories. The Palazzo Reale was badly damaged in the Second World War and the decoration in the Hall of the Caryatids was unfortunately destroyed (see lot 30)

€ 20,000-40,000

30

ANDREA APPIANI
Milan 1754 - 1817

Apothéose de Napoléon en Jupiter triomphateur

Apotheosis of Napoleon as Jupiter in Triumph

Pierre noire sur papier, octogonal
442 x 542 mm

Black chalk on paper, octagonal

PROVENANCE

Vente anonyme, Christie's, Paris, 23 mars 2006, lot 239 ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Bruxelles, Musée d'Ixelles, *De Giorgione à Tiepolo: Dessins italiens du 15e au 18e dans les collections privées et publiques de Belgique*, octobre-décembre 1993, n° 8.

Andrea Appiani's most important and well-known work was the decoration of the Palazzo Reale in Milan, dedicated to the glory of Napoleon and the splendours of the Empire. The decorative scheme was regarded as the masterpiece of Neoclassical Italian art.

The drawing is a preparatory study for the monumental fresco that decorated the ceiling of the throne room in the Palazzo, which he completed in 1808. The Emperor, as majestic and imposing as the chief god on Olympus, is surrounded by the Horae, while four Victories support the throne, beneath which there is an eagle. The decoration was mostly destroyed during the Second World War. Only the *Apotheosis of Napoleon as Jupiter in Triumph* and *The Four Cardinal Virtues* that adorned the glasses in the throne room, escaped total destruction (now in the Villa Carlotta in Tremezzo, on Lake Como).

Although displaying many variations, the composition of the *Apotheosis of Napoleon as Jupiter in Triumph* was inspired by a project planned by the artist in 1803–1804: *Napoleon as Jupiter in Triumph after the Defeat of the Giants.* This was never executed and only a preparatory drawing survives.

A study for the present drawing is in the Albertina in Vienna, while the Musée du Louvre has the cartoon, which was shown in the exhibition *Cartons d'artistes du XVe au XIXe siècles*, Musée du Louvre, Paris, 1974, no. 40, pl. XXIII.

Andrea Appiani, from Lombardy, was one of the major painters of the Napoleonic myth and the principal disseminator of Napoleon's image, before and after he became Emperor, to his fellow citizens. He was admired by Napoleon who appointed him first painter to the King of Italy in 1805. An outstanding painter of frescoes – Antonio Canova described him as 'the greatest living fresco artist' – he spent several years working on the decoration of the Palazzo Reale in Milan, which would be his most important work. In addition to the throne room, he painted the Hall of the Rotonda and the Hall of the Caryatids (see lot 29). He also painted many portraits of Napoleon as First Consul and later as Emperor, as well as of Empress Josephine and the whole imperial family.

€ 15,000-25,000

THIS PAGE
LOT 31

31

JACQUES-LOUIS DAVID
Paris 1748 - 1825 Bruxelles

Esquisse pour La Distribution des Aigles

First sketch for The Distribution of the Eagle Standards

Pierre noire sur papier
145 x 226 mm

Black chalk on paper

PROVENANCE

Collection Charles Saunier, son cachet en bas à gauche (L.2363a) ;
Vente anonyme, Audap-Mirabaud, Paris, 14 juin 2016, lot 16.

EXPOSITION(S)

Paris, Palais des Beaux-Arts de la Ville de Paris, *David et ses élèves*, 1913, n° 274.

BIBLIOGRAPHIE

C. Saunier, 'Un dessin inconnu de *La distribution des Aigles*', dans *Gazette des Beaux-Arts*, octobre 1902, repr. p. 316-319 ;
C. Saunier, *Louis David*, Paris, 1904, p. 103 ;
C. Saunier, 'Les dessins de David', dans *L'Art vivant*, n° 24, 15 décembre 1925, p.16, note 2 ;
A. Schnapper, *David témoin de son temps*, Fribourg, 1980, p. 252, fig. 156 ;
P. Bordes, *"Le Serment du Jeu de Paume" de Jacques-Louis David : le peintre, son milieu et son temps, de 1789 à 1792*, Paris, 1983, p. 41 ;
A. Schnapper, *Jacques-Louis David 1748-1825,* cat. exp. Paris-Versailles, 1989-1990, p. 447, fig. 121 ;
A. Sérullaz, *Inventaire général des dessins. Ecole française. Dessins de Jacques-Louis David 1748-1825,* Paris, 1991, p. 169, sous le numéro 211 (comme n° 231, feuillet 46 verso) ;
P. Rosenberg et L.-A. Prat, *Jacques-Louis David (1748 1825) catalogue raisonné des dessins*, Milan, 2002, p. 216, n° 204, repr. ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 58-60.

In 1805, David was commissioned to produce several large paintings commemorating the ceremonies associated with the coronation of the Emperor and Empress in December 1804. The present important drawing is the first known design for the composition of one of these, *The Army Takes an Oath to the Emperor after the Distribution of the Eagle Standards on the Champ-de-Mars on 5 December 1804*, more usually titled *The Distribution of the Eagle Standards.* This monumental work, exhibited at the Salon in 1810, is now in the Musée National du Château de Versailles (ill. 1).

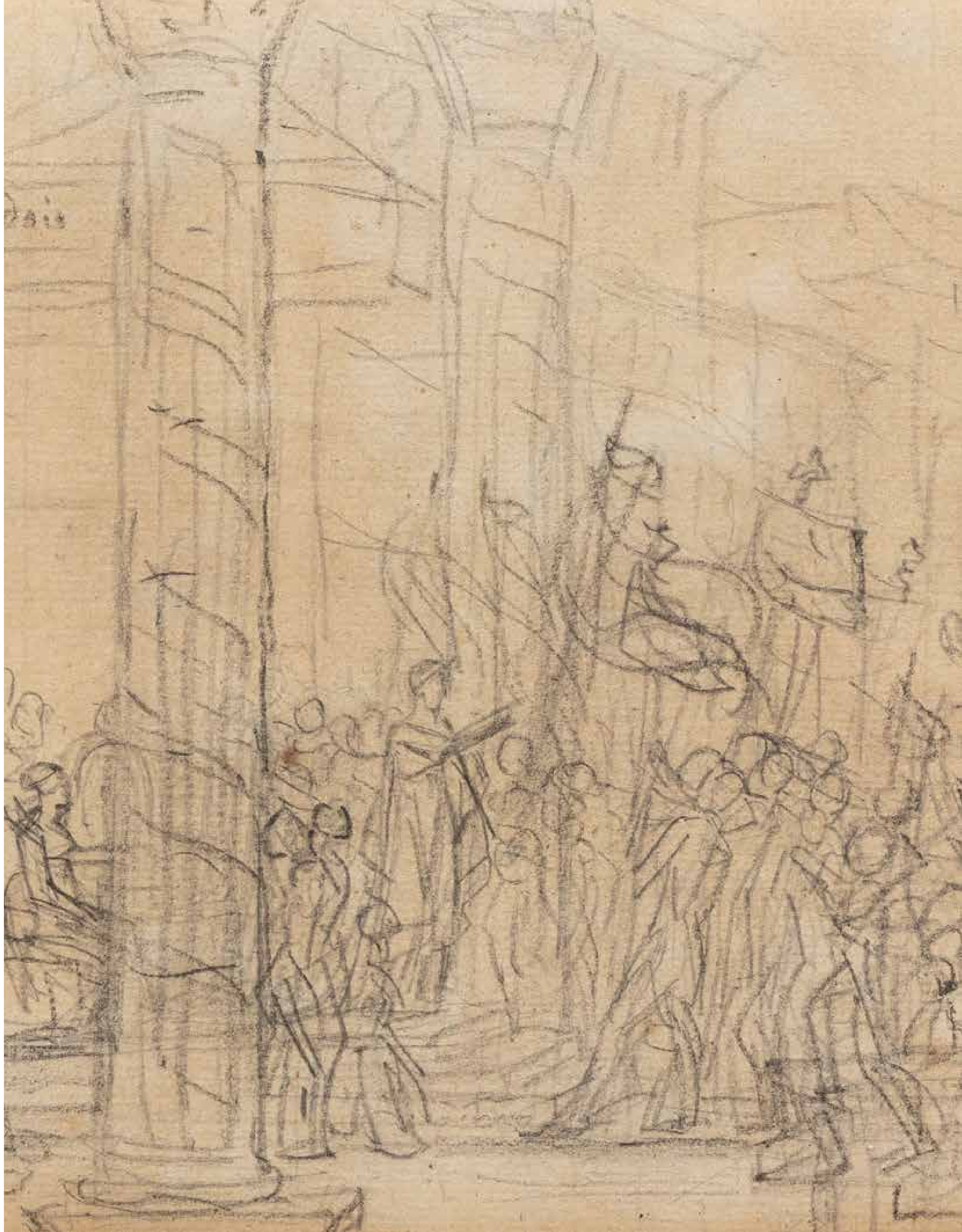
Probably earlier than 1807, perhaps even dating to 1805, the present sheet shows David's first vision for this ambitious composition. The very sketchy drawing is striking for its freedom, its lively feel and the mastery of line as the artist seeks to capture precise gestures and movements.

This first layout would undergo radical changes, already visible in the very beautiful 1808 wash drawing, which is almost identical to the final painting notwithstanding a few variations. By comparison with the drawing, the architectural structure is simplified and the group of spectators on the left significantly reduced. The principal focus is on the luminous tricolour standards surmounted by the Imperial Eagle, brandished in the air by the soldiers who have just sworn an oath to the Emperor and are advancing towards him enthusiastically, on a very dynamic rising diagonal.

The scene represents the symbolic moment of the ceremony on 5 December 1804 on the Champ-de-Mars, when the chiefs of the army corps, having received the new standard surmounted by the Imperial Eagle, in unison swear an oath of allegiance to the Emperor. The theme of the oath and patriotic fervour, whether Republican or Monarchist, was dear to David (see exh. cat. *David*, 1989–1990, *op. cit.*). It can be found in the *Oath of the Horatii* (1784, Musée du Louvre) and the *Tennis Court Oath*, begun in 1791 but unfinished (Musée National du Château de Versailles). The shared inspiration is apparent, especially as the position of some of the figures is common to the *Tennis Court Oath* and *The Distribution of the Eagle Standards.*

€ 40,000-60,000

Ill. 1 Jacques-Louis David, *Serment de l'Armée fait à l'Empereur après la Distribution des Aigles au Champ de Mars*, 1810



32

AIGLE DE DRAPEAU EN BRONZE DORÉ D'ÉPOQUE EMPIRE, MODÈLE DE 1804, DÉBUT DU XIXE SIÈCLE

A GILT-BRONZE FLAG EAGLE FROM THE EMPIRE PERIOD, 1804 MODEL, EARLY 19TH CENTURY

la tête tournée vers la gauche, les ailes déployées, marque *Y* sous la serre gauche ; (*faisceau et caisson manquants*) ; reposant sur une base en bois doré postérieure
Haut. 23 cm, larg. 25,5 cm ;
Height 9 in, width 10 in

the head turned to the left, wings spread, marked with a "Y" beneath the left claw; (fascicle and regimental box missing); mounted on a later gilt-wood base.

PROVENANCE

Probablement utilisé par un régiment lors d'une bataille napoléonienne
Découvert dans les années 1970 en Irlande par un antiquaire spécialisé dans le mobilier ;
Piasa, Paris, 4 décembre 2006, lot 97.

EXPOSITION(S)

Napoléon Bonaparte et la Vendée, Saint-Sulpice-le-Verdon, Logis de la Chabotterie, 1er mai-17 octobre 2004 et La Roche-sur-Yon, Hôtel du département, 18 mai-17 octobre 2004
Fondation Napoléon. *The Eagle Flying Across Europe: Napoleon Relics Exhibition*. Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 2014, 29 août 2014 - 31 mars 2015

BIBLIOGRAPHIE

P. Charrié, *Drapeaux et étendards de la Révolution et de l'Empire*, Paris 1982

BIBLIOGRAPHIE COMPARATIVE

Trésors de la Fondation Napoléon, dans l'intimité de la Cour impériale. Nouveau Monde Éditions, 2004, pp. 156-157, fig. 144.
J.Tulard, et al. *L'ABCdaire de Napoléon et l'Empire*. Flammarion, 2013, p. 106.

To secure his power, Napoleon, as First Consul, sought to have himself crowned Emperor. He aimed to craft a new vocabulary for this regime, borrowing some monarchical codes and etiquette while distancing himself through fresh emblems. In May 1804, he chose the eagle, the quintessential symbol of Roman Emperors, and the bee, an ornament found in the tomb of Childeric I (c. 436–481), father of Clovis, unearthed in 1653. These two symbols would adorn every medium and decorative motif until the Empire's fall in 1815.

On July 27, 1804, Napoleon selected this spread-winged eagle to embellish flagpoles, decreeing that standards and flags would henceforth be called "the eagle." The design was entrusted to Antoine-Denis Chaudet, with bronze execution by Pierre-Philippe Thomire. Over 1,100 eagles were produced and personally distributed by the Emperor. The order was so vast that Thomire had to subcontract to other workshops, completing delivery only in 1805.

The first presentation took place at the Champ de Mars on December 5, 1804, a grand ceremony captured in a painting by Jacques-Louis David, now at the Versailles Museum. There, Napoleon declared: "*Soldats, voilà vos drapeaux ! Ces aigles vous serviront toujours de point de ralliement ; elles seront partout où votre Empereur jugera leur présence nécessaire pour la défense de son trône et de son peuple. Vous jurez de sacrifier votre vie pour les défendre, et de les maintenir constamment, par votre courage, sur le chemin de la victoire*." A lighter, simpler model was introduced in 1810–1811 for new regiments. After the Empire's first fall, Louis XVIII ordered the eagles melted down, but during the Hundred Days, Napoleon commissioned Thomire to create a third model—292 in total—distributed in June 1815.

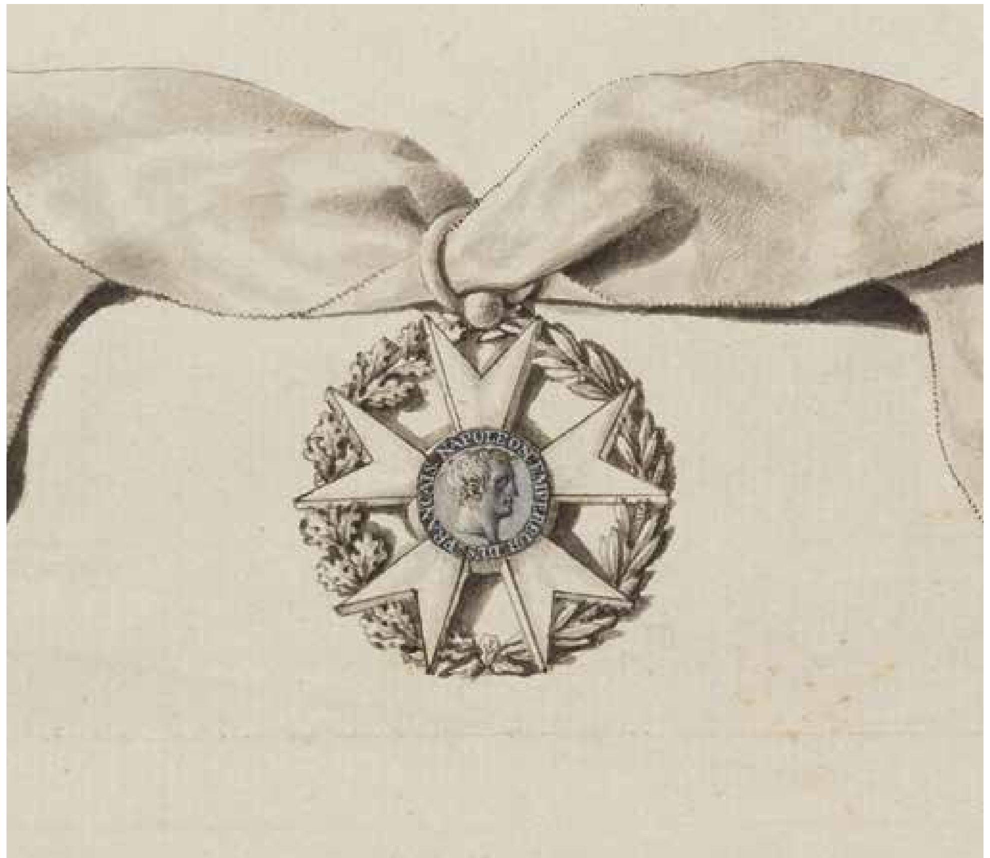
The absence of a regimental number box prevents precise provenance, but its condition (twists, bent right wing, etc.) suggests this eagle may have been salvaged from a battlefield. Found in Ireland, it could have belonged to the Irish Legion, which served France from 1803 to 1815.

Despite Louis XVIII's melting orders, some 1804-model eagles survived. Forty-one are cataloged at the Army Museum in Paris, with over thirty more in international public institutions.

Others have appeared at auction, including: Osenat, Fontainebleau, *Jean-Louis Noisiez Collection - L'Empire à Fontainebleau*, November 19, 2023, lot 21; Osenat, Fontainebleau, *Napoleonic Collection of Monaco's Princely Palace*, January 18, 1815, lot 168; Osenat, Fontainebleau, *Extraordinary Napoleonic Collection of Monaco's Princely Palace*, November 15, 2014, lot 203; Artcurial, Paris, March 19, 2008, lot 54

€ 30,000-50,000

Jacques-Louis David, Serment de l'Armée fait à l'Empereur après la Distribution des Aigles au Champ de Mars, 1810, musée du château de Versailles



33

ATELIER DE JACQUES-LOUIS DAVID

STUDIO OF JACQUES-LOUIS DAVID

Paris 1748–1825 Bruxelles

Légion d'honneur

Legion of Honour

Plume et lavis gris, aquarelle bleue avec rehauts de blanc sur papier
Inscrit en bas à la plume et encre brune
Présenté à Sa Majesté le 1er mai L David mbre de L'instt – direct. de l'école de peint
127 x 382 mm

Pen and grey ink, blue watercolour heightened with white on paper
Inscribed in the lower part in pen and brown ink
Présenté à Sa Majesté le 1er mai L David mbre de L'instt – direct. de l'école de peint

PROVENANCE

Collection André Fabius, en 1968;
Collection Fabius Frères ;
Leur vente, Sotheby's, Paris, 27 octobre 2011, lot 264 (comme Atelier de Jacques Louis David);
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Ecole Supérieure de Guerre, Inauguration de la Salle Foch, Ecole Militaire, Paris 1960 ;
Paris, Musée National de la Légion d'Honneur et des Ordres de Chevalerie, *Napoléon et la Légion d'Honneur* (Dans le Cadre de la Commémoration du DeuxièmeCentenaire de la Naissance de l'Empereur), mars-juin 1968, cat. n° 228.

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 62-63 (comme Jacques-Louis David et Atelier).

Founded by the First Consul on 19 May 1802, the institution of the Légion d'Honneur was intended to bring together the most deserving soldiers and civilians in an elite body, forming a new association in the service of the Empire. An appropriate insignia was required and several artists were asked to produce a model.

This important drawing was the design selected by Napoleon. Suspended from a wide moiré riband, the insignia is in the shape of a star with five double rays, their points not ball-tipped, with the unlaureled head of the Emperor in the centre and the inscription '*Napoléon Emp. des Français*'. A wreath of oak and laurel leaves surrounds the star. The drawing was submitted to Napoleon by David himself on 1 May 1804, according to the note written on the mount. This is later, but the date is not disputed. This means that the design was presented eighteen days before the Senate's decision to offer the throne to Napoleon, though the central part was later modified.

The drawing has been attributed to several artists, including Jean-Baptiste Isabey. It was presented as 'almost certainly' a work by David in the 1968 exhibition at the Musée de la Légion d'Honneur, *op. cit.*: 'this is a drawing of exceptional importance. It almost certainly identifies David as the author of the design finally chosen by Napoleon'. This attribution is now rejected by specialists in the artist's work.

As for the insignia itself, it was immediately popular. A first issue took place on 15 July 1804, an event immortalized by the painter Jean-Baptiste Debret in a painting measuring more than 4 x 5 m (Musée National du Château de Versailles).

€ 30,000-50,000

34

ATTRIBUÉ À MARIE FRANÇOISE CONSTANCE MAYER, D'APRÈS PIERRE-PAUL PRUD'HON

ATTRIBUTED TO MARIE FRANÇOISE CONSTANCE MAYER, AFTER PIERRE-PAUL PRUD'HON

Chauny 1774 - 1821 Paris

Le triomphe de Bonaparte ou *La Paix*

The Triumph of Bonaparte or Peace

Huile sur toile
55 x 65,5 cm ; 21⅝ by 25¾ in.

Oil on canvas

PROVENANCE

Village suisse, Paris ;
Où acquis, collection particulière, en 1987 ;
Acquis auprès du précédent par l'actuel propriétaire, en mars 2003.

EXPOSITION(S)

Logis La Chabotterie, *Napoléon Bonaparte et la Vendée*, mai-octobre 2004, cat. n° 100 (comme Constance Meyer et Pierre-Paul Prud'hon) ;
Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 25 (comme Constance Meyer et Pierre-Paul Prud'hon).

BIBLIOGRAPHIE

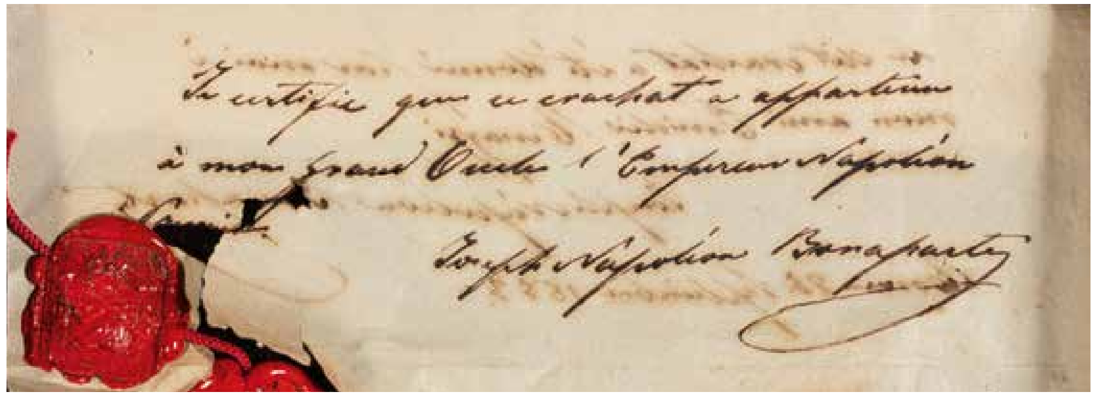
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 74-75 (comme Constance Meyer et Pierre-Paul Prud'hon).

At the 1801 Salon, Pierre-Paul Prud'hon exhibited a large drawing in black and white pencil described in the catalogue as follows: '*La Paix, allégorie. Bonaparte au milieu de la Victoire et de la Paix, est suivi des Muses, des Arts et des Sciences ; son char est précédé des Jeux et des Ris*' ('Peace, an allegory. Bonaparte, between Victory and Peace, is followed by the Muses, the Arts and the Sciences; his chariot is preceded by Play and Laughter'. It is now in the Musée Condé, Chantilly. The composition, glorifying the young conqueror of Marengo, wreathed in laurel leaves and processing on a classical chariot, would become very popular, especially with the Bonapartists, and painted copies were made.

Constance Mayer, a pupil of Prud'hon, worked at his side from 1803 to 1821, the date of her death. She was known for replicating her master's works and painted large compositions after his sketches, often under his supervision and sometimes with his collaboration. The fine quality of the present work is an argument in favour of an attribution to this young artist.

The catalogue of the 1997–98 exhibition, *op. cit.*, indicates that it was the Danish naturalist Bruun Neergaard who inspired the subject and that he commissioned it from Prud'hon to illustrate his book *Sur la situation des Beaux-Arts en France*, published in 1801. The Chantilly drawing was supposed to have been engraved, but that never happened and another much smaller version in pen was used as the frontispiece for Bruun Neergaard's book.

€ 15,000-20,000


Je certifie que ce crachat a appartenu
à mon grand Oncle l'Empereur Napoléon
Joseph Napoléon Bonaparte

Détail de la note accompagnant la plaque

35

PLAQUE DE GRAND AIGLE DE LA LÉGION D'HONNEUR DE L'EMPEREUR NAPOLÉON IER EN ARGENT, VERS 1810, LE MODÈLE ATTRIBUÉ À MARTIN-GUILLAUME BIENNAIS

A SILVER PLATE GRAND EAGLE OF THE LEGION OF HONOUR OF EMPEROR NAPOLEON I, CIRCA 1810, THE MODEL ATTRIBUTED TO MARTIN-GUILLAUME BIENNAIS

deuxième modèle, en cannetille d'argent, le centre en argent estampé à l'aigle couronnée en deux pièces, le pourtour orné de la devise en partie lisible « Honneur et Patrie », une étiquette manuscrite : « *Je certifie que ce crachat a appartenu à mon grand Oncle l'Empereur Napoléon. Joseph Napoléon Bonaparte* » et dans le catalogue d'origine « *Le dit crachat a été donné par moi à mon ami Emilio Rinazzi. Joseph Napoléon Bonaparte. Rome 25 septembre 1853* », dans un écrin en maroquin avec cinq cachets en cire rouge aux armes des princes de Canino; on y joint deux cordons de la Légion d'honneur d'époque Empire, un cordon composé de trois éléments, le second de deux éléments
(3)
Haut. 10,5 cm (4 1/8 in), les cordons: dim. du plus petit au plus grand Long. 7 cm (2 ¾ in) à 100 cm (39 ½ in)

second model, crafted in silvered *cannetille*, featuring a silver center stamped with a crowned eagle in two sections and a rim bearing the partially legible motto 'Honneur et Patrie', with a handwritten label "*Je certifie que ce crachat a appartenu à mon grand Oncle l'Empereur Napoléon. Joseph Napoléon Bonaparte*" (I certify that this crachat belonged to my great-uncle, Emperor Napoleon. Joseph Napoleon Bonaparte) and an original catalog note " *Le dit crachat a été donné par moi à mon ami Emilio Rinazzi. Joseph Napoléon Bonaparte. Rome 25 septembre 1853*" (The said crachat was given by me to my friend Emilio Rinazzi. Joseph Napoleon Bonaparte. Rome, September 25, 1853); we add two fragments of the cordon of the Légion d'Honneur, one in three elements, the second with two elements

PROVENANCE

Très probablement Napoléon Ier (1769-1821) ;
Donné à Lucien Bonaparte (1775-1840), Prince de Canino & Musignano, frère de Napoléon ;
Charles-Lucien Bonaparte (1803-1857), Prince de Canino & Musignano, son fils ;
Joseph Lucien Bonaparte (1824-1865), Prince de Canino & Musignano, son fils ;
Cadeau de Joseph à son ami Emilio Rinazzi en 1853 ;
Vente Tajan Paris, 17 janvier 2005, lot 50

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

BIBLIOGRAPHIE

P.-J. Chalençon, B. Topping et R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 24

€ 150,000-200,000

FX Fabre, portrait de Lucien Bonaparte (1775-1840), vers 1800, museo Napoleonico, Rome

Photographie de Joseph-Lucien Bonaparte, prince de Canino (1824-1865), musée Carnavalet, Paris

The Legion of Honor, an Order Created by Napoleon

On May 19, 1802, Napoleon, then First Consul, established the Legion of Honor to reward civil and military service to France. Wary of unsettling the deputies, he initially withheld insignia, but set up ranks: knights, officers, commanders, grand officers, and Grand Eagles—the last reserved for top-tier officers. By a decree of 10 Pluviôse, an XIII (January 30, 1805), Grand Eagle insignia were introduced, limited to sixty recipients, excluding foreigners and imperial family members. Notable awardees include military figures like Lannes, Berthier, Bernadotte, and Brune, alongside civilians such as Jean-Étienne-Marie Portalis, a key architect of the Civil Code, Fouché, Cardinal Fesch, and Charles de Talleyrand-Périgord. Three Grand Eagle plaque designs exist: one fully embroidered, another embroidered with a partly or fully metallic center, and a third entirely in metal.

The term "crachat" refers to the Legion of Honor insignia—cross- or star-shaped decorations, made of metal or embroidered with silver or gold thread, affixed to recipients' uniforms or coats. For high-ranking dignitaries, the "crachat" could be an elaborate plaque, reflecting the prestige of these awards.

Tasked by Napoleon I and Vivant Denon with restoring and remaking the crown regalia for the 1804 Coronation, Biennais, the Empire's official goldsmith, also created the first Legion of Honor insignia and the Emperor's collar (now at the Legion of Honor Museum). On 22 Messidor, an XII (July 11, 1804), Napoleon decreed the decoration's form: a five-pointed star bearing his likeness, with an imperial eagle and the motto "Honor and Fatherland" on the reverse.

An Imperial Provenance

Our crachat stands as the most prestigious from the Napoleonic era, accompanied by a handwritten label stating it was gifted in 1853 by Napoleon's grandnephew to a friend. This grandnephew, Joseph Lucien Bonaparte (1824–1865), 3rd Prince of Canino and Musignano, was the grandson of Lucien Bonaparte (1775–1840), Napoleon's younger brother, and son of Charles Lucien Bonaparte (1803–1857). Born in Philadelphia in 1824, he spent his early years between the United States and Europe. After his family returned to Italy, he inherited the titles and estates of the Bonaparte cadet branch, residing mainly in Rome. Less politically active than others in his line, he focused on preserving the family legacy, retaining items like this Legion of Honor plaque. Dying without heirs on September 2, 1865, he remains a quiet yet significant figure in Napoleon's lineage.

Other Grand Eagle plaques, though of less illustrious provenance, have appeared at auction: the Duke of Padua's plaque, sold at Osenat, Fontainebleau, June 14, 2003, lot 513; Marshal Oudinot's, at Piasa, December 4, 2006, lot 105; Count Charles-Étienne Gudin's, at Thierry de Maigret, Paris, November 18, 2009, lot 236; another dignitary's, also at Thierry de Maigret, April 19, 2013, lot 366; one more at Osenat, Fontainebleau, November 15, 2014, lot 61, and later at Artcurial, Paris, April 1, 2025, lot 41. A simpler plaque resides at Fontainebleau Castle (inv. N140), while several others, including those of Cambacérès and Monseigneur de Belloy, Archbishop of Paris, are held at the Legion of Honor Museum.

36

ATELIER DE JEAN-ANTOINE HOUDON
1741 - 1828, PARIS, DÉBUT DU XIXE SIÈCLE

WORKSHOP OF JEAN-ANTOINE HOUDON
1741 - 1828, PARIS, EARLY 19TH CENTURY

Napoléon Ier, en costume de colonel des chasseurs de la garde

Napoleon I, in the uniform of Colonel of the Chasseurs of the Imperial Guard

buste en plâtre patiné façon terre cuite ; sur un piédouche à section carrée en marbre vert de mer
cachet lacunaire en cire de l'atelier Houdon au revers, inscrit *HOUDON / MEMBRE / DE / L'INSTI[...]*
Haut. (totale) 68 cm ; 26 ¾ in.

plaster bust, imitating terracotta; on a square *vert de mer* marble base
with remnants of the Houdon workshop red wax seal at the back, inscribed *HOUDON / MEMBRE / DE / L'INSTI[...]*

EXPOSITION(S)

Napoléon: An Intimate Portrait, exposition itinérante aux États-Unis, 1er avril - 22 février 2007.

BIBLIOGRAPHIE

Napoléon: An Intimate Portrait, cat. exp., 2005, p. 24.

détail du cachet

In August 1806, when the imperial couple were staying in the Château de Saint-Cloud, the Emperor granted Houdon the exceptional favour of a posing session, during which he modelled a terracotta herm bust from life (Musée des Beaux-Arts, Dijon, inv. CA 1026). This portrait must have been an initial study for the planned colossal bronze statue for the camp of Boulogne-sur-Mer, which was in the end abandoned. On the truncation of the bust, which was exhibited at the Salon that same year (no. 601), the sculptor inscribed: 'Sa Majesté l'Empereur et Roy, fait d'après nature Saint-Cloud Aoust 1806 houdon f.'.

On 17 August 1806, Houdon applied to Intendant Général Daru, seeking a commission for marbles after the imperial portraits (AN, O^2 202 (226–227)). Instead of a herm bust of a heroic nude, this time Houdon chose the uniform of Colonel of the Chasseurs of the Imperial Guard. This marble was exhibited at the 1808 Salon, which opened its doors on the anniversary of the victory at Jena (Musée National du Château de Versailles, inv. MV 1518 – MR 2186; no. 703). For this unique official portrait of the Emperor as Colonel of the Chasseurs of the Imperial Guard, Houdon took care to describe the uniform in every last detail. The cross of the Légion d'Honneur is attached to his buttonhole, next to the 'Grand Aigle' plaque, embroidered in silver, given only to the most important officers.

A very few plaster examples of this model are known, one in the municipal museum in Trieste; another, once in the collection of Colonel Bolnot, followed by Camoin, was shown in the 1928 exhibition of *Centenaire de Houdon*, Galerie Buvelot (no. 54). This model has appeared in the catalogue of casts from the workshops of national museums since 1864.

RÉFÉRENCES BIBLIOGRAPHIQUES

G. Giacometti, *La vie et l'œuvre de Houdon*, Paris, 1929, pp. 15-18 ;
L. Réau, Houdon : sa vie et son œuvre, Paris, 1964, vol. 1, pp. 453-55, vol. 2, pp. 51-52, n° 242b, pl. CXXXII ;
H. H. Arnason, *Jean-Antoine Houdon, le plus grand sculpteur français du XVIIIe siècle*, Paris, 1975, p. 109 ;
A. L. Poulet, G. Scherf (dir.), *Houdon 1741-1828. Sculpteur des Lumières*, cat. exp. Musée national du château de Versailles, 1er mars - 31 mai 2004, n° 65, pp. 338-341 ;
Napoléon: An Intimate Portrait, cat. exp., 1er avril - 22 février 2007, 2005, p. 24.

€ 20,000-30,000

LE PALAIS DES TUILERIES

Bonaparte settled in the Tuileries Palace in February 1800, a few months after the 18 Brumaire coup, making this former royal residence the seat of executive power. The building, partially abandoned since the Revolution, was summarily refurbished by the architect Étienne-Chérubin Leconte (1766–1818). In February 1801, Charles Percier and Pierre-François-Léonard Fontaine were appointed government architects and undertook an ambitious transformation of the palace in a neoclassical style inspired by Antiquity. The Tuileries then became a symbol of Napoleonic power, serving as both a residence, administrative center, and venue for representation. Among the major projects initiated at this time was the plan to connect the Louvre Palace to the Tuileries, thus launching a vast urban program aimed at unifying the spaces of power and magnifying Paris as an imperial capital.

Nicolas-Jean-Baptiste Ragunenet, Le Palais des Tuileries, vue du quai d'Orsay, XVIIIe siècle, musée Carnavalet, Paris

Détail

37

ETUDE POUR LA DÉCORATION DU TRÔNE AUX PALAIS DES TUILERIES PAR CHARLES PERCIER (1764-1838), PIERRE FONTAINE (1762-1853) ET FRANÇOIS PASCAL SIMON GÉRARD DIT LE BARON GÉRARD (1770-1837)

STUDY FOR THE DECORATION OF THE THRONE ROOM AT THE PALAIS DES TUILERIES BY CHARLES PERCIER (1764–1838), PIERRE FONTAINE (1762–1853) AND FRANÇOIS PASCAL SIMON GÉRARD, KNOWN AS BARON GÉRARD (1770–1837)

crayon, aquarelle, plume et encre grise, lavis sur papier préparé, inscrit en haut à droite « *Coupe de l'entrée du côté de l'escalier* »
Haut. 41,5 cm, larg. 50,5 cm ; Height 16 3/8 in, width 19 ¾ in

pencil, watercolor, pen and grey ink, and wash on prepared paper, inscribed upper right: "*Coupe de l'entrée du côté de l'escalier*" ("Section of the entrance on the staircase side")

PROVENANCE

Coutau-Bégarie, Paris, 1er juillet 2004, lot 182 ; Osenat, Fontainebleau, 20 novembre 2016, lot 569.

EXPOSITION(S)

Baron François Gérard (1770-1837), Galerie Arnoldi-Livie à Munich & Galerie Jill New House à New York, avril 1992

BIBLIOGRAPHIE COMPARATIVE

T. Sarmant (dir.), *Palais disparus de Napoléon: Tuileries, Saint-Cloud, Meudon*, Paris, 2021, Catalogue d'exposition, Galerie des Gobelins, 15 septembre 2021 - 15 janvier 2022
J.-P. Garric, et V. Cochet (dir.), *Charles Percier (1764-1838) : Architecture et design*, Paris, 2017, catalogue d'exposition, Château de Fontainebleau, 18 mars - 19 juin 2017
A. Dion-Tenenbaum, "D'un empire à l'autre : les Tuileries de 1800 à 1851.", dans *Les Tuileries : Grands décors d'un palais disparu*, Paris, 2016, p. 87
J.-P. Samoyault, "L'ameublement des salles du Trône dans les palais impériaux sous Napoléon Ier", dans *Bulletin de la Société de l'Histoire de l'Art françai*s, 1985, p. 183-206

Following the proclamation of the French Empire in May 1804, Napoleon entrusts several artists with creating a Throne Room at the Tuileries within Louis XIV's former ceremonial chamber. Percier and Fontaine oversee the furniture, designing an imperial ensemble crafted by François-Honoré-Georges Jacob-Desmalter, while Baron Gérard reimagines the ceiling decor, originally created in the late 17th century by Bertholet Flémael, François Girardon, and Louis Lerambert.

Three versions of Napoleon I's Throne Room at the Tuileries emerge in the summer of 1804 under Percier and Fontaine's brush, the third becoming the definitive project.

Our drawing belongs to this series of preparatory studies, serving as a precious testament to the collaborative efforts among artists during the Empire.

While Percier and Fontaine design the architectural elements, the vaulted compartments, laurel garlands, and the Emperor's arms, Baron Gérard contributes two gray ink wash figures representing History and Justice.

This project is ultimately not selected, with the original decors retained, as seen in Innocent-Louis Goubaud's 1810 depiction of the Throne Room.

€ 5,000-8,000

Détail du lot 45

38

FAUTEUIL DE REPRÉSENTATION EN BOIS DORÉ D'ÉPOQUE EMPIRE, PROVENANT DE LA SALLE DU TRÔNE DU PALAIS DES TUILERIES, PAR FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER D'APRÈS UN DESSIN DE PERCIER ET FONTAINE, VERS 1804

AN EMPIRE GILTWOOD CEREMONIAL ARMCHAIR, FROM NAPOLÉON'S THRONE ROOM AT THE PALAIS DES TUILERIES, BY FRANÇOIS-HONORE-GEORGES JACOB-DESMALTER, AFTER A DRAWING BY PERCIER ET FONTAINE, CIRCA 1804

le dossier à fronton richement sculpté et les accotoirs décorés de griffons ailés, les pieds à l'étrusque, garniture d'origine de soie bleue et or, marques au pochoir et à l'encre noire *TT73, 1579 et 17222*, marque*TH*, cercle ovale trois fleurs de lys sous une couronne, *R. MESLEE*, une étiquette *Château des Tuileries / 1829. - N°1535-8 - Salon de réception de Monseigneur de Dauphin* et une étiquette plus récente *110087500*
Haut. 105 cm, larg. 68 cm, prof. 58 cm ;
Height 41 ¼ in, width 26 ¾ in, depth 58 cm

with a richly carved crest backrest and armrests decorated with winged griffins, Etruscan-style feet, with blue and gold embroidered silk upholstery, black ink marks *TT73*, *1579*, and *17222*, mark *TH* in an oval circle with three fleurs-de-lis under a crown, *R. MESLEE*, labeled *Château des Tuileries / 1829. - N°1535-8 - Salon de réception de Monseigneur de Dauphin*; and a more recent label *110087500*

PROVENANCE

Livré en 1804 pour la salle du Trône au palais des Tuileries où il reste jusqu'en 1816 ;
Salon de dessin de Louis XVIII de 1816 à 1824 ;
Salon de réception de Monseigneur le Dauphin de 1824 à 1830 ;
Salon d'audience au rez-de-chaussée sur la cour en 1833 ;
Enregistré dans les collections du garde-meuble de la couronne à partir de 1833 ;
Salon du duc de Bassano, Grand Chambelan de Napoléon entre 1853 et 1870 ;
Acquis auprès de l'expert Pierre-François Dayot par l'actuel propriétaire en 2013.

EXPOSITION(S)

Napoleon Special Exhibition, Shanghai Himalayas Museum, Pudong, Shanghai, 27 octobre 2018 – 28 février 2019
Le Sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin – 25 septembre 2022

BIBLIOGRAPHIE COMPARATIVE

T. Sarmant (dir.), *Palais disparus de Napoléon: Tuileries, Saint-Cloud, Meudon*, Paris, 2021, Catalogue d'exposition, Galerie des Gobelins, 15 Sept. 2021 - 15 Jan. 2022
N. Bondil (dir.), *Napoléon : La maison de l'Empereur*, Paris, 2018, catalogue d'exposition, Musée des beaux-arts de Montréal, 3 février - 6 mai 2018
J.-P. Garric, et V. Cochet (dir.), Charles Percier (1764-1838) : Architecture et design, Paris, 2017, catalogue d'exposition, Château de Fontainebleau, 18 mars - 19 juin 2017
J.-P. Samoyault, *Mobilier Français : Consulat et Empire*, Paris, 2009 , pp. 149, 150, 159
O. Nouvel-Kammerer (dir.), *L'aigle et le papillon : symboles des pouvoirs sous Napoléon* (1800-1815), Paris, 2008, catalogue d'exposition, Musée des Arts décoratifs de Paris, 2 avril – 5 octobre 2008, p. 197

€ 100,000-150,000

Napoleon's Throne Room at the Tuileries Palace

The decree of 28 Floréal, Year XII (May 18, 1804), proclaims Napoleon Bonaparte Emperor of the French, ushering in a new era that demands a fitting display of power. The Tuileries Palace, Napoleon's primary residence since 1800, must house a throne room worthy of this regime, which claims the legacy of ancient Rome and the Carolingian Empire.

A symbolic choice is made for its location: the former ceremonial chamber of Louis XIV. Steeped in history, with its ceiling adorned with monarchical allegories painted by Bertholet Flémael (1614–1675), cartouches by François Girardon (1628–1715), and stucco by Louis Lerambert (1620–1670), this space had been sealed during the Revolutionary period for its royalist iconography.

Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853) design a neoclassical ensemble where every element glorifies the new regime: a dais shaped like a crown topped with a helmet, two gilded wooden columns resembling ancient standards crowned with eagles, a throne with a rounded back edged with a laurel torus and ivory spheres on the armrests, six ceremonial armchairs with winged lions for the princes (including ours), six chairs for the princesses, and thirty-six folding stools. The creation of this exceptional furniture is entrusted to François-Honoré-Georges Jacob-Desmalter (1770–1841), the Emperor's favored cabinetmaker since the Consulate.

This furniture ensemble evolves by 1806. The first inventory of the Tuileries Palace, conducted in 1807 (A.N. O/2/675), describes two armchairs and four others placed only as needed. The two ever-present armchairs are reserved for the Empress and Madame Mère.

The Tuileries throne room is immortalized by Fontaine in his *Description des cérémonies et des fêtes qui ont eu lieu pour le mariage de S.M. l'Empereur avec S.A.I. Madame l'Archiduchesse Marie-Louise d'Autriche* in 1810, one copy of this is offered in this sale, lot 77. The Emperor holds court there, seated on his throne or standing, depending on the ceremony's solemnity, with or without the Empress present.

The Emperor establishes throne rooms in his other imperial residences, including one at the Château de Saint-Cloud, where the furniture mirrors that of the Tuileries. An identical ceremonial armchair to ours remains in the Mobilier National collections.

Innocent-Louis Goubaud, La députation du Sénat romain offrant ses hommages à Napoléon Ier, dans la salle du Trône du palais des Tuileries, le 16 novembre 1805, 1807, musée du château de Versailles

Successive Inventories of the Tuileries Palace

The black ink and branding marks on our armchair are evidence of its presence in the Throne Room of the Tuileries Palace, paired with another armchair sold at Sotheby's London on July 7, 2009, Lot 66.

A first description of these two armchairs can be found in the 1807 inventory of the Tuileries Palace, where they are listed in the Throne Room (A.N. O/2/675, F. 15):

« Deux fauteuils en bois sculpté, doré, pieds à gaine, accotoirs à chimères, dossier à fronton, garni en plein et en crin, le fond à carreau de plume et à plate forme, couvert en damas cramoisi, encadré d'une bordure brodée or assortie à celle de la tenture du trône, bordé d'une crête double, cloués avec clous dorés sur galon d'or fin.

Etoffe 4 ''' chaque

Quatre fauteuils idem. (ne se mettant en place que selon le besoin). »

Jacob-Desmalter, Fauteuil d'une série de six livrée en 1804 pour la salle du Trône du château de Saint Cloud, Mobilier National

They remained in the Throne Room during the 1809 inventory of the Palace (A.N. O/2/680):

« 103. Deux Fauteuils en bois sculptés et dorés, pieds à gaine, acottoirs à chimères, dossier à fronton, garnis en plein, le fond à platte forme, carreaux de plume couverts en damas cramoisi, encadré d'une bordure brodée en or assortie à celle de la tenture du trône, bordés d'une crête double et cloues de clouds dorés sur galon d'or fin

Etoffe 4m

154 Quatre Fauteuils Idem (Ces fauteuils ne se mettent en place que selon les besoins) | 1000 | 6000 »

A new inventory was carried out under the Restauration in 1816, but our pair remained in the Throne Room (A.N. AJ/19/146):

« Deux fauteuils en bois sculpté et doré, pieds à gaine, accotoirs à chimères, dossier à fronton, garnis en crin et en plein ; le fond à plate forme, et carreau de plume, couvert en damas cramoisi, encadré d'une bordure brodée or, assortie à celle de la tenture du trône, bordés d'une crête double ; clous dorés sur galons d'or fin – Etoffe 4m…à… 650 / 1300 »

Quatre fauteuils Idem. (ces fauteuils ne se mettent en place que selon le besoin)… à … 650 / 2600 »

In 1819, Louis XVIII entrusted Jean-Démosthène Dugourc (1749–1825) with the task of renewing the décor. Our armchairs, now seen as outdated symbols of Napoleonic power, were moved to the drawing room of Louis XVIII until his death in 1824.

Under Charles X, they were recorded in the 1826 Palace inventory in the Reception Room of the Dauphin, then the Duke of Angoulême (A.N. AJ/19/155):

« 17692. 8. Deux Fauteuils, bois sculpté et doré, coussins séparés, dessus en damas bleu, bordure veloutée fond bleu et couleur or, de 8 à 3 c. Lesarde en or et garde en soie assortie _____ à 372,57 | 745 | 14 »

In 1830, the July Revolution forced Charles X to abdicate, and Louis-Philippe I became King of the French. The 1833 Palace inventory lists the pair of armchairs in the "Rez-de-chaussée sur la cour, dans le salon d'audience" under number 73 (AJ/19/169):

« 73. Deux fauteuils en bois doré pieds à lions ailés, carreaux détachés, garnis en crins et couverts en damas bleu, bordure veloutée en soie assortie… 100 / 200 »

The number 73 noted in the left margin corresponds to the black ink mark *TT73* found beneath the seat of our armchair. This 1833 inventory also records the removal of these two armchairs from the Tuileries Palace to join the Crown's furniture collections.

They did not reappear until 1837, when Louis-Philippe commissioned Nicolas-Louis-François Gosse (1787–1878) to paint *The Congress of Erfurt*, depicting the meeting of October 14, 1808. In this context, our armchair appears prominently in the foreground, as a true symbol of Napoleonic power in the early 19th century.

During the Second Empire, a detailed study conducted by Philippe Missillier in 2009 placed all these ceremonial armchairs in the Grand Salon of the Duke of Bassano, who was then Grand Chamberlain to Napoleon III.

They were likely spared by the Duke himself or by the Garde Meuble during the sacking of the Tuileries Palace on May 23, 1871, and later sold during the major auctions of the 1870s.

THIS PAGE
Lot 39

39

PIERRE-FRANÇOIS-LÉONARD FONTAINE ET ATELIER
Pontoise 1762 - 1853 Paris

Napoléon aux Tuileries

Napoleon at the Tuileries

Aquarelle sur traits de crayon
538 x 635 mm

Watercolour over traces of black chalk

PROVENANCE

Collection du Prince Achille Murat, fils du roi de Naples ;
Collection du Prince Démidoff ;
Vente *Palais de San Donato à Florence*, Me Pillet, Florence, 15 mars 1880 et jours suivants, lot 277 (comme Jean-Baptiste Isabey) ;
Où acquis par Monsieur Hugo Finaly (au moins jusqu'en 1909).

BIBLIOGRAPHIE

E. de Basily-Callimaki, *J.-B. Isabey; sa vie, son temps, 1767-1855, suivi du catalogue de l'œuvre gravée par et d'après Isabey, Paris*, 1909, p. 93-94, repr. p. 95 (comme Jean-Baptiste Isabey) ;
C. Eisler, *Complete Catalogue of the Samuel H. Kress Collection*, Oxford, 1977, p. 352-354, n° K 2046, fig. 131 (comme Attribué à Jean-Baptiste Isabey) ;
R. Ledoux-Lebard, G. Ledoux-Lebard, C. Ledoux-Lebard, 'L'Inventaire des appartements de l'Empereur Napoléon Ier aux Tuileries', dans *Bulletin de la Société de l'Art français*, 1952, p. 192, note 1 (comme Jean-Baptiste Isabey) ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 46-47 (comme Jean-Baptiste Isabey).

€ 100,000-150,000

The Emperor, standing full-length in frontal view, wears the blue uniform with wide white facings of Colonel of the Imperial Guard Foot Grenadiers, a favourite uniform which he also wore in the *Portrait of Napoleon in his Study* painted by David in 1812 (National Gallery of Art, Washington). While David's imposing work is an official portrait of the Emperor as head of State and legislator, the watercolour shows a more human Napoleon, posing in his study with its tall wood panelling, with documents scattered over the sofa in disorderly fashion and the welcoming warmth of a wood fire. His bicorne is casually placed on a magnificent desk supported by patinated and gilded lions.

This large and important watercolour has long been considered a work by Jean-Baptiste Isabey and is described as such in the catalogue of the San Donato sale in 1880 (*op. cit*) as well as in the monograph published by Madame Basily-Callimaki in 1909 (*op.cit.*). The fine line and quality of execution can indeed suggest Isabey, although the treatment and watercolour technique are more graphic and do not have Isabey's velvety touch.

Madame Basily-Callimaki was probably not aware of the painting produced in 1831 by Baron Gérard, whose composition and format are identical to those of the watercolour. It is reproduced by an engraving in the monograph published in 1856 by the painter's nephew, Henri Gérard (*op. cit.*), accompanied by the following note: "All the architectural and furnishing details are very accurate. They were painted from a drawing by Fontaine."

The watercolour has a prestigious provenance, doubly linked to the Emperor, Prince Achille Murat being his nephew and Anatole Demidoff his nephew by marriage. It is of high quality and its dimensions are similar to those of the painting.

All these elements argue in favor of identifying the watercolour with the preparatory work executed by Fontaine, mentioned by Henri Gérard. It should be noted, however, that the figure of the Emperor differs from the architect's style and may have been added by a pupil of Gérard.

At the beginning of the July Monarchy, Pierre-François-Léonard Fontaine was in charge, along with Charles Percier, of the renovations to be carried out at the Tuileries Palace. It was therefore natural that Gérard would call on him to draw the entire background of the painting in detail. This approach was not unusual, as the painter had also asked the architect of the Paris Conservatory of Music (probably Fontaine himself, who was supervising the works) for a design for the decoration of the library ceiling (see lot 58).

The painting was commissioned by Lord and Lady Holland, fervent admirers of Napoleon, whom they had met in Paris in 1802. Among other works, they owned a bronze bust of him by the sculptor Antonio Canova, dated 1815. During Napoleon's exile on St Helena, Lady Holland regularly sent him books. He never forgot this gesture and in his will left her a gold snuff box, which Général Bertrand and the Marquis de Montholon delivered in person to Lady Holland in London, shortly after the Emperor's death. This snuffbox, a gift from Pope Pius VII to Napoleon, is now in the British Museum.

The present location of Gérard's painting is unknown. It may have been destroyed in the Second World War, since Holland House was damaged by bombing.

We are very grateful to Alain Latreille for kindly furnishing us with all information about Gérard's painting and Fontaine's drawing.

PROVENANT DU CABINET DE L'EMPEREUR AUX TUILERIES

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ANTOINE MOUTON, DIT MOUTONY
1765 - 1835

L'Empereur Napoléon Ier assis à sa table de travail, étudiant une carte d'Europe

The Emperor Napoleon seated at his work table, studying a map of Europe

fonte de Charles-Stanislas Canlers (1764 - 1812), vers 1807-08
bronze doré ; sur une plinthe en marbre vert de mer
la carte inscrite *EU/RO/PE*
bronze : 42 x 29,5 x 29,7 cm ; 16½ x 11 ⅝ x 11 ¾ in.
plinthe : 3 x 33 x 33 cm ; 1 ⅛ x 13 x 13 in.
(2)

cast by Charles-Stanislas Canlers (1764 - 1812), circa 1807-08
gilt bronze, on a *vert de mer* marble plinth
the map inscribed *EU/RO/PE*

PROVENANCE

Cabinet de travail de l'Empereur, Château des Tuileries ;
Collection Eugène de Beauharnais, dans sa chambre du Palais de Leuchtenberg, Munich ;
Collection Guy Ledoux-Lebard (1912 - 2003) ;
Sa vente, Artcurial, Paris, 20 juin 2006, lot 184.

EXPOSITION(S)

Napoléon, Grand Palais, Paris, 1969, n° 451 ;
Napoléon Bonaparte, Œuvre civile, Marcq-en-Bareuil, Fondation Anne et Albert Prouvost, 1982, n° 162 ;
Napoléon, Memphis Cook Convention Center, Memphis (Tenn.), 22 avril - 22 septembre 1993, n° 189 ;
La politique de l'amour, Napoléon Ier et Marie-Louise à Compiègne, Musée national du Palais impérial de Compiègne, 28 mars - 19 juillet 2010, n° 211.

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G. Ledoux-Lebard, "Deux effigies peu connues de l'Empereur dues au sculpteur Moutony", dans *Travaux et documents de l'Institut Napoléon*, 1942, pp. 1-14 ;
G. et C. Ledoux-Lebard, "Le sculpteur Moutony, protégé de Vivant Denon, et son œuvre", dans *Bulletin de la Société de l'Histoire de l'Art français*, 1945-1946, pp. 55-60 ;
Napoléon, cat. exp. Memphis Cook Convention Center, Memphis (Tenn.), 1993, n° 189, reproduit p. 152 ;
G. Hubert, G. Ledoux-Lebard, *Napoléon, portraits contemporains, bustes et statues*, Paris, 1999, pp. 198-200, n° 145 (ill.) ;
M. A. Dupuy, I. Le Masne de Chermont, E. Williamson, *Vivant Denon, Directeur des musées sous le Consulat et l'Empire. Correspondances (1802-1815)*, musée du Louvre, Paris, 1999, t. II, pp. 551, 629, 814-815 [1 536, 1 784, 2 331] ;
La politique de l'amour, Napoléon Ier et Marie-Louise à Compiègne, cat. exp. Musée national du Palais impérial de Compiègne, 2010, n° 211 (fig. 187).

€ 100,000-150,000

At Napoleon's request, Denon commissioned a statuette from Moutony as a pendant to an equestrian portrait of Frederick the Great, King of Prussia, whose military genius fascinated the Emperor. On 12 October 1807, Denon confirmed: '*V. M. a désiré que je fisse faire en bronze doré sa statuette en petite proportion, je l'ai ordonné*' ('V. M. wished me to commission a small gilt bronze statuette of you, I have ordered it'; see G. Hubert, G. Ledoux-Lebard, *op. cit.*, p. 199). Appropriate to the statuette's intended destination, Napoleon's study in the Tuileries, he is shown as a military tactician, wearing the uniform of the Chasseurs de la Garde, studying the map of Europe with a compass in his hand. The extensive correspondence of Baron Dominique Vivant Denon (1747–1825), Director of the Muséum Central des Arts and then, from 1804, the Musée Napoléon, yields valuable information about the progress of the imperial commission. In November 1808, he wrote to Moutony asking him to present the model he had just completed (see M. A. Dupuy, I. le Masne de Chermont, E. Williamson, *op. cit.*, vol. I, p. 551, [1 536]). On 23 April 1810, he sent M. Chanal, Director of the Beaux-Arts, receipts for '*3 statues, dont une en bronze, une autre en bronze doré, et une troisième en argent*' ('three statues, one in bronze, another in gilt bronze and a third in silver'; see *ibidem*, p. 629 [1 784]). Finally, a letter from the Duc de Cadore to Denon, dated 24 February 1812, tells us that '*les trois statues de sa Majesté assise à son bureau, l'une en bronze, l'autre en bronze doré, et la troisième en argent ont été payées.*' ('payment has been made for the three statues of His Majesty sitting at his desk, one in bronze, another in gilt bronze and a third in silver'; see *ibidem*, vol. II, p. 815 [2 331]).

Born in Lyon, Antoine Mouton, also known as Moutoni or Moutony, trained in sculpture with Pierre Julien, an illustrious fellow citizen who had settled in Paris. In 1799, he won the first Prix de Rome, *ex aequo* with Dupaty, but the sack of the Palazzo Mancini, which had until then housed the French Academy in Rome, cut short his stay in 1806. Moutony, whose official career was abruptly halted by the fall of the Empire, exhibited at the Salons of 1810, 1812 and 1817. His notable commissions include the statue of *Chevalier Bayard*, made for the Pont Louis XVI (now Pont de la Concorde); now in the Ecole Spéciale Militaire de Saint-Cyr, Coëtquidan; he also contributed to the decoration for the Arc de Triomphe du

Détail du lot 40

Intérieur du palais de Leuchtenberg, aquarelle extraite d'un album dédié à la mémoire des membres décédés et des proches de la famille Leuchtenberg, compilé par l'impératrice douairière Amélie vers 1840, Fondation Gustaf V, Stockholm, inv. GV St Minnesrummet 1402:2

Carrousel (*A line rifleman*) and produced several reliefs for the Vendôme Column. When he first exhibited at the Salon, in 1810, Moutony showed the bronze of his *Napoleon I seated at his work table* (no. 1017), probably a different example from the present work, which must by then have joined the statuette of Frederick of Prussia at the Tuileries. It could have been Denon's own copy, visible in Benjamin Zix's allegorical portrait of him (*Vivant Denon working in the Salle de Diane at the Louvre*, Musée du Louvre, inv. 33405) and listed in the sale after his death (May 1826, lot 717), then in the Fabius collection and more recently for sale at auction (Millon, Paris, Hôtel Drouot, 14 November 2024, lot 14). The table on which the map of Europe is spread, with its feet in the form of Egyptian female figures, is a reminder of Napoleon's recent campaign, which had been victorious not only in military but also in scientific and artistic terms, indicating the spread of his hegemony beyond European frontiers.

From Delon's invaluable correspondence, we also know that the casting of the three examples commissioned for the Emperor was entrusted to another figure close to the Director of the Musée Napoléon, the founder and chaser Charles-Stanislas Canlers. The silver example, whose subject was regarded as 'unsuitable' when the Empire fell, was removed from the salons of the Palais de l'Elysée during the Restoration and melted down in 1818. Several examples in patinated bronze are known, four of them in the catalogue of the sale that took place after Denon's death (see above) and probably another five (including one in the Château de Fontainebleau, inv. MM.50.11.1). It is impossible to be completely sure which of these is the imperial commission. Conversely, the present statuette, the only known example of the gilt bronze model, is also the only one confirmed to have come from the 1807 commission (perhaps with the patinated and partly gilt bronze which appeared in the sale of 14 November 2024 (see above). Probably kept for a time in the Tuileries, in the Emperor's study for which it had been designed, our gilt bronze statuette resurfaced in about 1825, in an anonymous watercolour depicting the bedchamber of Eugène de Beauharnais, Napoleon's stepson and Duc de Leuchtenberg, in his palace in Munich (Gustaf V Foundation, Stockholm, inv. GV St Minnesrummet 1402:2). It then disappeared until the exhibition *Napoléon* in 1969 at the Grand Palais, after which it was acquired by Guy Ledoux-Lebard.

41

ATTRIBUÉ À JACQUES-LOUIS DAVID

ATTRIBUTED TO JACQUES-LOUIS DAVID

Paris 1748 - 1825 Bruxelles

Napoléon dans son cabinet de travail aux Tuileries

The Emperor Napoleon in his study at the Tuileries

Pierre noire sur papier
Porte une inscription en bas au centre *David*
193 x 114 mm

Black chalk on paper
Bears an inscription lower center *David*

PROVENANCE

Collection Favre de Thierrens ;
Vente anonyme, Paris, Hôtel Drouot, 18 juin 1990, lot 64 ;
Vente anonyme, Christie's, New York, 27 janvier 2016, lot 95.

Because of its free execution, some *pentimenti* in the Emperor's leg and a few variations, this drawing was once thought to be a rapid study by David for the painting produced in 1812 (National Gallery of Art, Washington), of which an almost identical autograph replica exists, owned by the French national museums. This has now been rejected by specialists because of the lack of confidence in the line and the awkward rendering of some details. In comparison, David's preparatory drawing, in the Musée des Beaux-Arts de Besançon, is of much higher quality with a firm and assured treatment.

It is nevertheless interesting to note that our drawing is not a faithful copy after the paintings. It differs from them in some details, such as the tall column visible on the left and the absence of a candlestick on the desk. Strangely, these two differences also appear in the Besançon drawing. On the other hand, the clock in the background of the Besançon drawing differs from the one in the present work and from the paintings. Could there be another preparatory work, whose location is presently unknown?

€ 3,000-4,000

42

NAPOLÉON IER

Jeu de plume évoquant une toile d'araignée.

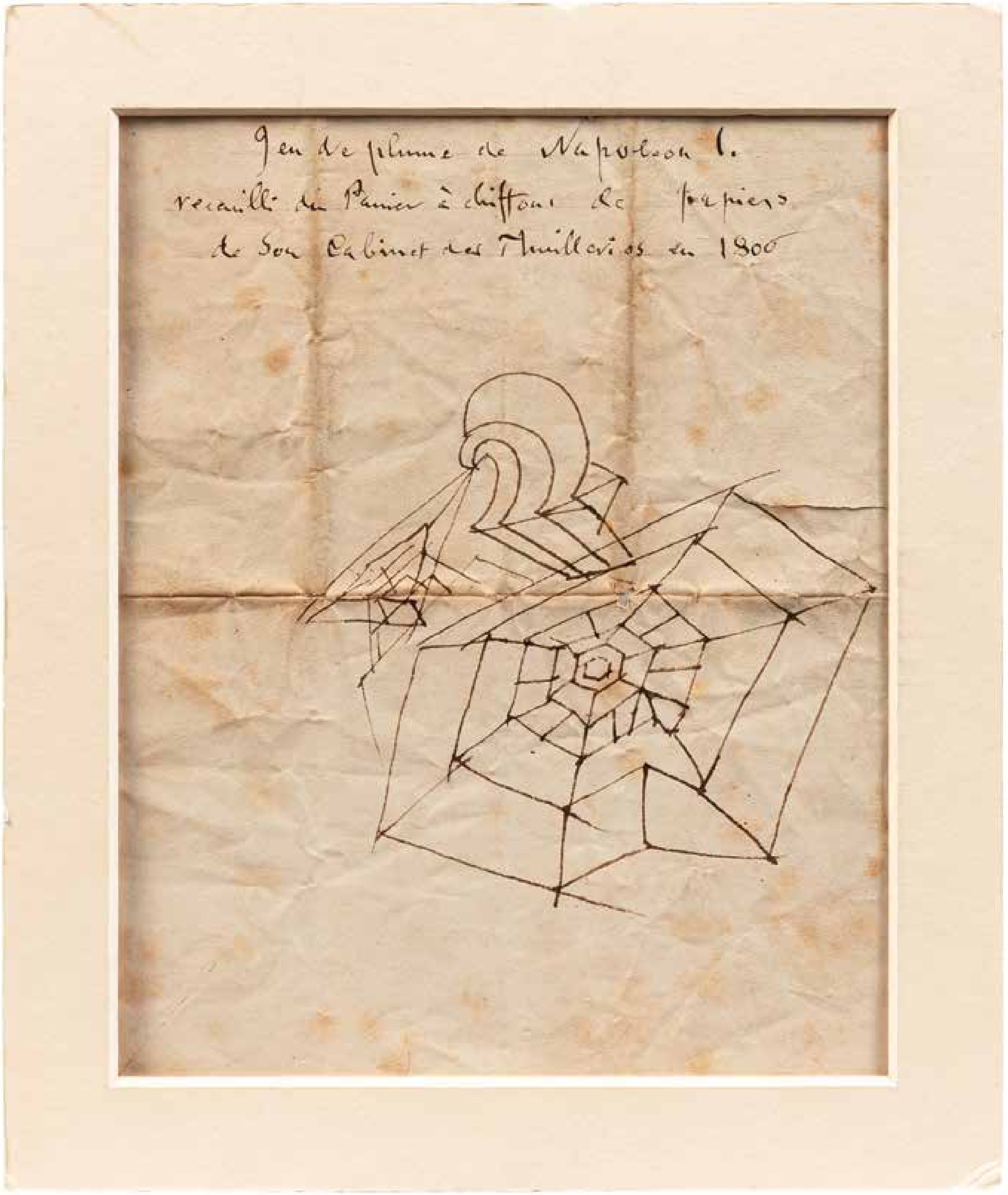
Dessin original.
Encre sur papier (225 x 185 mm). Encadré.
Légende manuscrite à l'encre, non signée, attribuant ce dessin à Napoléon : "*Jeu de plume de Napoléon recueilli du panier à chiffons de papiers de son cabinet des Thuilleries en 1806*".
Ces traits de plumes évoquent une toile d'araignée.

Original Drawing.
Ink on paper (225 x 185 mm). Framed
Manuscript legend in ink, unsigned, attributing this drawing to Napoléon: "*Jeu de plume de Napoléon recueilli du panier à chiffons de papiers de son cabinet des Thuilleries en 1806*".
[*Penmanship exercise of Napoléon retrieved from his waste paper baskets of his office in the Thulleries in 1806*]
These pen strokes that the Emperor is said to have scribbled evoke a spider's web.

EXPOSITION(S)

Napoléon Bonaparte et la Vendée, exposition au logis de La Chabotterie (1er mai au 17 octobre 2004), n° 258.

€ 5,000-8,000



43

ASSIETTE À DESSERT EN PORCELAINE DURE DE SÈVRES DU SERVICE PARTICULIER DE L'EMPEREUR, VERS 1807-1810

A SÈVRES (HARD PASTE) PORCELAIN GREEN-GROUND DESSERT PLATE FROM THE SERVICE PARTICULIER DE L'EMPEREUR, CIRCA 1807-10

le centre décoré d'un médaillon d'enroulements feuillagés centré d'une étoile dans une guirlande de feuilles, le marli à fond vert et or décoré d'une guirlande d'épées et d'étoiles entrelacées d'une guirlande de laurier, *marques en rouge au pinceau Manufacture Impériale de Sèvres, partiellement effacée et remplacée par les deux "L entrelacées pour la marque de Louis XVIII en noir, numéro 106 en émail noir, 35. B.C. en émail vert, 26.f en or*
Diam. 23,5 cm; diam. 9 1/4 in.

the centre decorated with a gilt foliate-scroll medallion centred with a star within a leafy garland, the green-ground border gilt with a frieze of swords alternating with stars and entwined with laurel garland, *red stencilled Manufacture Impériale de Sèvres mark partially ground and replaced with the interlaced LL cipher of Louis XVIII in black, numeral 106 in black enamel, 35. B.C. in green enamel, 26.f in gold*

PROVENANCE

Livrée à l'Empereur Napoléon Ier au palais des Tuileries, en mars 1810, le service a été utilisée pour le mariage de Napoléon et Marie-Louise ;
Metayer-Mermoz, Antibes, 4 février 2021, lot 15

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T. Préaud, *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, catalogue d'exposition, 1998, pp. 116-117, p. 190, no. 22
C. Beyeler, "The Sèvres porcelain collection from the Napoleon I Museum at the Château de Fontainebleau, the Emperor's private service", dans C. Leprince et. al., *Napoléon 1er et La Manufacture de Sèvres, L'Art de la Porcelaine au Service de L'Empire*, catalogue d'exposition, Paris, 2016, pp. 80-90, p. 282, no. 154

"Far from ever finding cause for complaint, I can to the contrary only congratulate myself on the devotion and tenderness of my beloved wife." These were the poignant words given by Napoléon at his divorce ceremony from Joséphine de Beauharnais (1763-1814) on 15 December 1809. Having failed to produce an heir and secure the line of succession for his relatively young Empire, Napoléon was compelled to divorce Josephine and find a suitable new wife. He had hoped to marry Grand Duchess Anna Pavlovna of Russia, a younger sister of Tsar Alexander I, though her mother delayed a response just long enough for him to lose interest and look elsewhere. A new candidate was then found in the 18 year old Marie-Louise (1791-1847), Archduchess of Austria, and a great-niece of Marie-Antoinette. On 11 March 1810, only three months after Napoléon's divorce, a marriage by proxy took place in Vienna, and on 2 April, Napoléon and Marie-Louise were married before God in a 'chapel' created by architects Percier and Fontaine out of the *Salon Carré* at the Louvre. Just days before, a Sèvres porcelain service, to which the present plate belongs, was delivered to the Tuileries Palace on 27 March 1810, just in time for the extravagant wedding festivities.

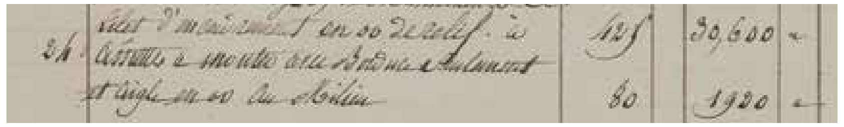
Three years prior in October 1807, the Emperor had commissioned the Sèvres manufactory to produce this new service for his private use, which was to replace the '*Service Olympique*' that had been completed the same year and sent as a gift to Tsar Alexander I. The service is listed in the factory records as the '*Service Particulier de l'Empereur*', and later known by '*Service des Quartiers Généraux*', with decoration described as '*fond vert de chrome, frise militaire ombrée en brun.*' (*Registre des comptes des Cadeaux diplomatiques dit "crédit au Gouvernement de l'an 8 [1804] à 1810*, Sèvres, Cité de la céramique, Archives, Vbb2, fols. 110v and 111). It had four components: a *service d'entrée*, which included twenty-four soup-plates, eight butter-dishes, eighteen *pots à jus* and four salad-bowls; a large dessert service, which included seventy-two dessert plates with painted views, designed to reflect the glories of Napoléon's Empire. The Emperor himself provided instructions on twenty-eight of the subject matters, among which included his campaigns in Egypt, Austria, Italy and Prussia: "*que parmi ces dessins, il n'y ait point de bataille ni de noms d'hommes mais qu'au contraire, les sujets n'offrent que des allusions très indirectes qui réveillent les souvenirs agréables*". As well as his successes in Europe, the plates were painted with views of Paris, French monuments and landmarks, and the imperial residences, and each priced at a substantial 425 *francs*. The border design of antique swords was supplied by Alexandre-Théodore Brongniart, the father of Alexandre Brongniart, director of the Sèvres manufactory. The dessert service also included twelve '*compotiers*', four sugar-bowls, '*sucrier*', two '*vases à glace*', four '*corbeilles forme jatte*', four '*corbeilles anses panier*', and two large '*grandes corbeilles à anses serpent*'. In addition to the painted plates, at a cost of 80 *francs* each, the service included twenty-four '*assiettes à monter à bordure seulement*', plates with border decoration only and without painted scenes, to which the present plate belongs. There was also cabaret service of tea wares and a large *Surtout de Biscuit* formed of twenty-five individual pieces in biscuit porcelain including sixteen large Neoclassical figures. The service was completed for the staggering sum of 65,449 *francs*.

Delivered on 27 March, days before the wedding of Napoléon and Marie-Louise, the service was used in the wedding banquet held in the *Salle de Spectacle* of the Tuileries Palace on 2 April 1810. The event was commemorated soon after in the painting by Alexandre Benoit Jean Dufay, known as Casanova, and though it is not possible to identify which plates were used, the large biscuit figures of the *surtout* are clearly recognizable standing among the Emperor's *Grand Vermeil* (*Banquet du mariage de Napoléon Ier et de Marie-Louise, 2 avril 1810*, circa 1810-12, Dépot du château de Versailles, obj. no. 8071).

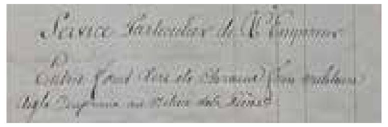
In 1814, when the Bourbon monarchy was restored and Louis XVIII ascended to the throne, plates from this service, which were still preserved at the Tuileries Palace, were sent to Sèvres to have their Imperial red marks erased and replaced with the interlaced LL's cipher of the new Bourbon king. At the same time each plate was given a black inventory number, and both marks can be seen on the present plate.

Of the twenty-four *assiettes à monter* included in the service, few are traceable today. Surviving examples, which may have been from a later supplement, include a second plate made in 1812, sold alongside the present lot in the 2021 sale at Metayer-Mermoz, Antibes, 4 février 2021, lot 16; a third, dated '10. A[ugus]t. [18]12.', sold, Thierry de Maigret, Paris, 8 April 2016, lot 183; and a fourth, dated '5 Mai [18]14 n° 1', sold, Osenat, Fontainebleau, 19 November, 2017, lot 184. Two further plates are reputedly in the Musée et de la Manufacture de Sèvres.

€ 20,000-30,000



Détail du registre des archives de la manufacture de Sèvres citant les assiettes



Détail du registre des archives de la manufacture de Sèvres citant les assiettes

44

PAIRE DE COMPOTIERS OVALE À FOND ÉCAILLE EN PORCELAINE DURE DE SÈVRES DU SERVICE DE NAPOLÉON AU PALAIS DES TUILERIES, VERS 1801-1802, LIVRÉ EN 1804

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN FOND ÉCAILLE OVAL COMPORTS FROM THE SERVICE FOR NAPOLÉON I AT THE PALAIS DES TUILERIES, CIRCA 1801-1802, DELIVERED IN 1804

chaque compotier peint en noir et vert à l'imitation du bronze patiné de figures à l'antique d'un homme assis tenant une tablette, le second un homme tenant une corne d'abondance et une plume, fond imitant le marbre dans une guirlande de feuille, le fond *écaille* avec une frise de palmettes, de rosettes et de grappes de raisin, le piédouche avec une frise de feuilles stylisées, *les deux avec marques Sevres.X. en émail rouge du calendrier révolutionnaire 10 septembre 23, 1801 – septembre 22, 1802, marque imprimée L, marque en creux B*
(2)
Long. 27,5 cm; Length 10 ¾ in.

each painted in black and green with highlights to imitate bronze with a classical figure of man, one seated holding a tablet, the other reclining, holding a cornucopia and a feather, against a white marble ground and within a leaf garland, the *fond écaille* with a gilt border of palmettes, rosettes and fruiting vines, the foot with a formal gilt leaf border, *both with script Sevres.X. marks in red enamel for Revolutionary Calendar year 10September 23, 1801 – September 22, 1802, impressed letter L, incised letter B*

PROVENANCE

Livré à Empereur Napoléon en 1804, pour le palais des Tuileries;
Beaussant-Lefèvre, Paris, 3 décembre 2004, lot 82

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 256, no. 54 et pp. 74-75

This pair of comports are from a service delivered on 4 and 5 December 1804 (13 and 14 Frimaire, Year 13) to the Emperor Napoléon at the Palais des Tuileries, specifically and just in time for use at the grand dinner held on 5 December in the Galerie de Diane, after the ceremony of the distribution of the Eagles on the Champ de Mars.[1] The factory subsequently delivered to the Emperor additional circular, octagonal and oval *compotiers* on 28 January 1805 and 26 June 1805. The service thus consisted of 72 plates (at a cost of 54 francs each), 8 round *compotiers*, 8 octagonal *compotiers*, 8 oval *compotiers*, 2 sugar bowls, 2 strawberry bowls, 2 preserve pots, 2 tripod ice pails, 4 large two-part baskets, 4 oval baskets and 4 round baskets for a total price of 7,928 francs. The service is variously described in the factory records as '*Service de dessert fond écaille figures en bronze*' (Sèvres, Cité de la céramique, Archives, appraisal sheet, printed with the factory letterhead, Registre Pb 1) and in the registry of deliveries with slightly varying descriptions of '*fond écaille figures*' and *'72 assiettes fond écailles figures imitant le bronze'* (Sèvres, Cité de la céramique, Archives, Vbb2, fol. 6 and 6v). The price of each oval *compotier* is recorded as 72 francs.

This elegant service, with decoration directly inspired by classical iconography and with two types of ground decoration, served to immediately enrich the imperial table at the Palais des Tuileries at the very beginning of the First Empire, although by necessity, due to the length of production time for new services, Napoléon drew on porcelain stock that had been made slightly earlier, under the Consulat, in 1801-1802. Charles-Eloi Asselin, head of the painter's workshop from 1800, was probably responsible for the designs for this service and drawings of classically inspired figures and closely related border designs survive in the factory archives at Sèvres. The '*fond écaille*' ground colour, intended to simulate a deep lustrous tortoiseshell, was first used at Sèvres in the 1780s on vases, sometimes embellished with gilt-bronze mounts supplied by the celebrated bronzier Pierre-Philippe Thomire (1751-1843) as well as for services. The popularity of the ground colour went through a resurgence in about 1800 and was frequently chosen by Napoléon for commissions both for personal and diplomatic use.

The service is discussed in detail by Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 256, no. 54 and pp. 74-75, where the author illustrates three pieces from the service now in the musée national du chateau, Fontainebleu; a plate (p. 74, fig. 7, inventory no. F 1999.10.1), an oval *compotier* (p. 74, fig. 8, inventory no. F 2014.25.2) and a circular *compotier* (p. 75, fig. 9, inventory no. F 2014.25.1). The latter is painted with a figure whose source has been identified as the *Rémouleur*, an antique statue reproduced under the l'Ancien Régime in bronze and presented in the galerie des Cerfs, chateau de Fontainebleau. Another plate from the service also in the musée national du chateau, Fontainebleau (inventory no. F 1999.10.2) is illustrated by Odile Nouvel-Kammerer, *Symbols of Power, Napoleon and the Art of the Empire Style 1800-1815*, New York, 2007, exhibition catalogue, p. 314, cat. no. 220.

€ 15,000-20,000

45

ENSEMBLE DE VÊTEMENTS AYANT APPARTENU À L'EMPEREUR NAPOLÉON, 1800-1820

A SET OF VARIOUS CLOTHING BELONGING TO NAPOLÉON, 1800-1820

Comprenant :
- une chemise s'enfilant par la tête en baptiste, encolure en « V », brodée d'un N avec couronne en fils de soie rouge, le col fermant par un bouton
- un caleçon fermant à deux boutons avec une lanière et le revers avec un ruban brodé au dos de la lettre N en fils de soie rouge
- une paire de bas piquée de l'initiale N surmontée d'une couronne impériale
- une cravate en soie blanche, portée par l'Empereur à Sainte-Hélène

(5)

Chemise: Long. 90 cm (Length. 35 ½ in)
Caleçon: Long. 68,5 cm (Length. 27 in); Tour de taille. 55,5 cm (21 ¾ in)
Paire de bas: Long. 93,5 cm (Length. 36 ½) ; Hauteur jusqu'au talon 76 cm (30 in) ; Pieds. 29 cm (11 ½ in)
Cravate : 14 x 16 cm (5 ½ x 6 ¼ in.)

comprising:
- a long shirt, slipped on by the head in Baptist style, V-neckline, embroidered with an N with a crown in red silk threads, the collar closed with a button
- a pair of boxers, fastened with two buttons and a lanyard, with a ribbon embroidered on the back with the letter N in red silk thread
- a pair of stockings embroidered with the initial N surmounted by the imperial crown
- a white silk tie, worn by the Emperor on Saint Helena

The shirt: Long. 90 cm (Length. 35 ½ in)
The boxer: Long. 68,5 cm (Length. 27 in); waist size. 55,5 cm (21 ¾ in)
The pair of stockings: Length. 93,5 cm (36 ½ in) ; Height to the heel: 76 cm (30 in) ; Feet. 29 cm (11 ½ in)
The tie : 14 x 16 cm. (5 ½ x 6 ¼ in.)

PROVENANCE

Napoléon Ier (1769-1821)

EXPOSITION(S)

Au service de Napoléon à Sainte-Hélène, Marchand et Ali, Musée de Sens, 30 mars-29 septembre 2003
Napoléon et la Vendée, Hôtel du département, La Roche-sur-Yon, 18 mai - 17 octobre 2004
Bonaparte et la Vendée, Logis de La Chabotterie, Saint Sulpice le Verdon, 1 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

BIBLIOGRAPHIE

P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 96
C. Vital (dir.), *Napoléon Bonaparte et la Vendée*, Italie, 2004, catalogue d'exposition, Conservation départementale des musées de Vendée, 1 mai - 17 octobre 2004 , p. 101, fig. 335
A. Cattagni, M. Durand, L. Saulnier-Pernuit, *Au service de Napoléon à Sainte-Hélène, Marchand et Ali,* Auxerre, 2003, catalogue d'exposition, Musée de Sens, 30 mars-29 septembre 2003, ill. p. 98, n° 45 et 46

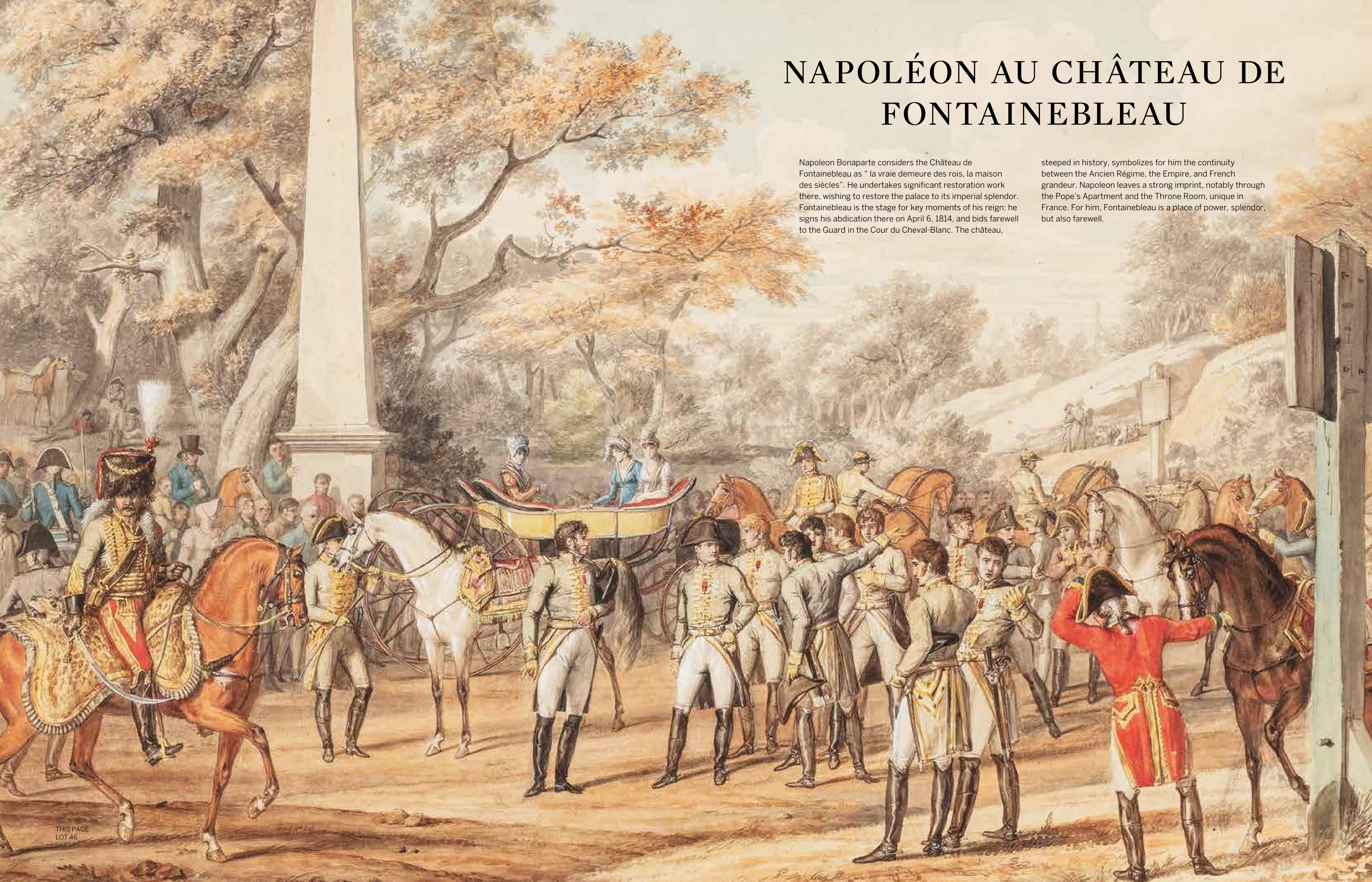
The Emperor's clothing stand as deeply moving relics of his reign, revealing Napoleon's intimacy—particularly through his shirts, which he changed multiple times daily, or his stockings embroidered with his initials. Recognizing their profound sentimental value, he meticulously lists them in his « *Inventaire de mes effets que Marchand gardera pour les remettes à mon fils* » entrusting his head valet to pass them to the Aiglon after his death—a wish thwarted by Austria's refusal to release these mementos. Marchand thus retains the items, later giving them to Madame Mère upon the Aiglon's death in 1833, who safeguards them until her own passing in 1836. A comprehensive inventory is then drawn up, dividing the pieces into four lots to be shared among the fallen Emperor's siblings.

Among other garments offered at auction are a shirt sold at Osenat, Fontainebleau, May 5, 2021, lot 199 (100,000€), another at Osenat, Fontainebleau, November 19, 2023, lot 45 (59,000€), one at Aguttes, Paris, May 28, 2019, lot 69, and a pair of silk stockings at Osenat, Fontainebleau, March 22, 2021, lot 92 (12,000€).

€ 50,000-80,000

NAPOLÉON AU CHÂTEAU DE FONTAINEBLEAU

Napoleon Bonaparte considers the Château de Fontainebleau as " la vraie demeure des rois, la maison des siècles". He undertakes significant restoration work there, wishing to restore the palace to its imperial splendor. Fontainebleau is the stage for key moments of his reign: he signs his abdication there on April 6, 1814, and bids farewell to the Guard in the Cour du Cheval-Blanc. The château, steeped in history, symbolizes for him the continuity between the Ancien Régime, the Empire, and French grandeur. Napoleon leaves a strong imprint, notably through the Pope's Apartment and the Throne Room, unique in France. For him, Fontainebleau is a place of power, splendor, but also farewell.



THIS PAGE
LOT 46

46

ANTOINE-CHARLES-HORACE VERNET, DIT CARLE VERNET

ANTOINE-CHARLES-HORACE VERNET, CALLED CARLE VERNET

Bordeaux 1758 - 1836 Paris

Halte de chasse impériale à Fontainebleau

A Halt during the Imperial Hunt in the Forest of Fontainebleau

Aquarelle, lavis d'encre grise, rehauts de blanc sur traces de pierre noire
371 x 532 mm

Watercolour, grey wash heightened with white, over traces of black chalk

PROVENANCE

Vente anonyme, Mes Ader et Tajan, Paris, Hôtel George V, 15 décembre 1993, lot 94 ;
Où acquis, collection particulière, Paris ;
Vente anonyme, Artcurial, Paris, 27 mars 2015, lot 125.

This magnificent watercolour by Carle Vernet, with its clear and harmonious composition, probably dates to 1810–1812, not long after the success of one of his best paintings, *The Morning of the Battle of Austerlitz*, which was much admired at the 1808 Salon by Napoleon, who awarded him the Légion d'Honneur. In 1810, the Emperor had reached his apogee. Ruler of an immense Empire, he had just forged an alliance, through his marriage to Marie-Louise of Austria (see lot 80), with one of the most powerful monarchies of Europe.

The sheet shows a group of hunters who have halted and are listening to the instructions given by the Emperor positioned at the centre of the composition. He is easily recognizable, unlike the marshals who surround him, all wearing the imperial green hunting attire. Three young women seated in a landau are accompanying the hunt.

A watercolour of a similar size was with the Galerie Coatalem in 2000. The subject differs somewhat, with Napoleon and his entourage galloping towards a clearing with an obelisk, on the right. Since our sheet shows the hunters halted at the foot of this same obelisk, it is easy to imagine that the two works illustrate two separate stages in the hunt and were planned as pendants.

The watercolour is traditionally known as *The Imperial Hunt Halting in the Forest of Fontainebleau,* and this is the title we have used. However, it is difficult to be sure whether this is the forest of Fontainebleau or of Compiègne: the Emperor was fond of both estates. The obelisk, to date unidentified, may provide the answer.

No engravings of the subject seem to have been made; at least the subject does not appear in Armand Dayot's catalogue, *Carle Vernet, catalogue raisonné de l'œuvre gravé et lithographié*, 1925.

An outstanding horseman, passionate and extremely knowledgeable about horses, Carle Vernet excelled at hunting scenes as well as battles of the Consulat and the Empire, which brought him fame and are today regarded as his finest works.

€ 50,000-70,000

47

BOÎTE À JEUX EN ACAJOU, PLACAGE D'ACAJOU, ÉBÈNE, IVOIRE ET OS D'ÉPOQUE EMPIRE, ATTRIBUÉ À MARTIN-GUILLAUME BIENNAIS, AYANT PROBABLEMENT APPARTENU À L'EMPEREUR NAPOLÉON IER À FONTAINEBLEAU

A FRENCH EMPIRE MAHOGANY, MAHOGANY VENEERED, EBONY, IVORY AND BONE GAMES BOX, ATTRIBUTED TO MARTIN-GUILLAUME BIENNAIS, PROBABLY BELONGING TO EMPEROR NAPOLEON I IN FONTAINEBLEAU

rectangulaire, le couvercle centré d'un écusson en ébène gravé du N sous couronne impériale et de la mention « Fontainebleau », les écoinçons décorés de l'aigle impériale, ouvrant par un bouton poussoir sur un intérieur garni de soie bleue galonné d'argent comportant six compartiments dotés de cinq casiers à jetons recouverts sur les bords de soie polychrome, la boîte contient des jetons en os et ivoire peints à décor des quatre couleurs : trèfle, carreau, cœur, pique

Haut. 5 cm, larg. 31,5 cm, prof. 24,5 cm ;
Height 2 in, width 12 1/4 in, depth 9 3/4 in

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Conformément à la loi britannique sur l'ivoire (UK Ivory Act 2018), les clients basés au Royaume-Uni ne sont pas en mesure d'enchérir ou d'acheter ce lot. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

rectangular, the lid centred with an ebony escutcheon engraved with the *N* under an imperial crown and the words '*Fontainebleau*', the spandrels are decorated with the imperial Eagle, and a push-button opens to reveal an interior lined with blue silk and trimmed with silver, comprising six compartments with five compartments for tokens covered on the edges with polychrome silk, the box contains painted bone and ivory tokens decorated with the four suits: clubs, diamonds, hearts, spades

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Pursuant to the UK Ivory Act 2018, clients based in the United Kingdom are not able to bid on / purchase this lot. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item.

PROVENANCE

Napoléon Ier (1769-1821), pour le château de Fontainebleau
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié ce coffret dans un inventaire pour le propriétaire avant 2002

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Souveraines de légendes : de Sissi à Diana, quinze destins d'exception, Espace Pierre Cardin, Paris, 11 décembre 1998 - 8 janvier 1999
Napoléon et la Vendée, hôtel du départment, 18 mai - 17 octobre 2004
Bonaparte et la Vendée, logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Napoleon: Revolution to Empire, National Gallery of Victoria, Melbourne, 2 juin – 7 octobre 2012

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P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, p. 203
P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 59
G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 236
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, p. 22, fig. 179

BIBLIOGRAPHIE COMPARATIVE

A. Maze Censier, *Les Fournisseurs de Napoléon Ier et deux deux impératrices*, Paris, 1893, p. 70-71

The destiny of Martin-Guillaume Biennais is one of the most remarkable of the Napoleonic era—a modest artisan from his native province who ventured to Paris to seek his fortune and, despite the turmoil of the Revolution, rose to become one of the Emperor and his family's favored suppliers.

While Biennais is now widely associated with goldsmithing, it was as a tabletier that he began his trade in Paris in 1788. In his earliest shop signs, he presented himself as a "marchand tabletier et éventailliste," with a composition featuring a checkerboard, a fan, a backgammon set, a crucifix, and gaming pieces; a medallion depicted a monkey crouched before a gaming table, holding a dice cup. The choice of the tabletier trade was astute, offering a broad range of specialized skills and permitting work with diverse materials, from precious woods to ivory and gold. Early on, he diversified by offering mahogany boxes containing travel kits, and it was through this that he met General Bonaparte, selling him a kit on credit before his departure for the Italian campaign.

A. Maze Censier, *Les Fournisseurs de Napoléon Ier et des deux impératrices*, pp. 70–71

As Maze Censier's writings attest, playing games was prevalent at Napoleon's court. The Emperor was known as an avid player and a sore loser, often apologizing the next day with various gifts. All his residences featured numerous game tables. The presence of his cipher on our game box indicates it was a personal item of the Emperor's, and the mention of "Fontainebleau" suggests it was designated for that residence. The fact that several tokens and bars in this box are illustrated with a purple monkey is almost certainly a valuable clue to its attribution to Martin-Guillaume Biennais.

This near-signature is all the more significant given how rare it was to see Biennais's direct signature on such imperial objects. Its resemblance to the token box held in the Malmaison collections, unequivocally attributed to the tabletier-goldsmith, further supports this logical connection. In both cases, mahogany serves as the primary material, with interiors structured into small compartments lined with polychrome silk and equipped with a basket system.

⦿ € 7,000-10,000

48

ITALIE, ATELIERS DE CARRARE, D'APRÈS ANTONIO CANOVA (1757-1822), DÉBUT DU XIXE SIÈCLE

ITALIAN, CARRARA WORKSHOPS, AFTER ANTONIO CANOVA (1757-1822), EARLY 19TH CENTURY

Buste de Napoléon exponent Bonaparte

Bust of Napoléon Ier

buste en marbre blanc
Haut. 69 cm ; 27 ⅛ in.

white marble bust

PROVENANCE

Provient du Pavillon d'Orléans, Le Tréport, détruit en 1940 ;
Collection de Madame Testu ;
Donné par cette dernière au Château d'Eu, en 1981 ;
Vente Faure et Associés, Le Vésinet, 12 décembre 2004, lot 45

BIBLIOGRAPHIE

G. Hubert, G. Ledoux-Lebard, *Napoléon, portraits contemporains, bustes et statues*, Paris, 1999, pp. 88-93.

€ 20,000-30,000

Canova and Napoléon

In the autumn of 1802 Canova was invited to Paris to make a portrait of Napoléon. During five sittings the greatest living sculptor in Europe created an heroic head and shoulders image of the de facto ruler of Continental Europe. Despite the Italian sculptor's repeated attempts to delay his mission to portray the conqueror of his homeland (O'Brien, *op. cit.,* pp. 356-357), once they were together the conversation was lively. Canova recalled that he told Napoléon that 'his physiognomy lent itself so much to sculpture that if it was found on a classical statue, you would think it was one of the greatest men of antiquity. As a portrait of a valiant man it worked marvelously, but not, however, in such a way as to please the beautiful sex' (Canova, *op. cit.,* p. 316).

In this first stage of the portrait's evolution, Napoléon is shown in the consular uniform of the republic with high collar and finely embroidered hems. His intense gaze is straight forward, his short hair slightly disheveled in long tufts. It is the image of a handsome, determined ruler in his early thirties. Two original plasters survive in the Accademia di San Luca in Rome and in the Canova Gipsoteca in Possagno. Canova went on to adapt this original clothed format into a bust with bare shoulders, still with the gaze directly to the front.

In his further elaboration of the 1802 bust into the full-length figure of *Napoléon as Mars the Peacemaker*, now in Apsley House, London, Canova turned the head to look to his right in the direction of his striding right leg. It is this more animated form that was used for the bust which has become one of the iconic images of the young Napoléon, and is exemplified in the present monumental bust.

There are a handful of marbles that are considered autograph or directly from Canova's workshop, namely those in Milan, Rouen, Angers, Malmaison, Fontainbleau, Compiègne, Washington and Florence (Bosi, *op. cit.,* p. 381 and Kosareva, *op. cit.,* p. 306). The version that was still in Canova's studio at his death in 1822 was sold by his step-brother to the Marchioness of Abercorn and is now in the collections of the Duke of Devonshire at Chatsworth, and is considered by some the prime version.

The Napoleon bust, the Carrara workshops and Lorenzo Bartolini

The success of this 'valiant' portrait of Napoléon increased as the model was quickly taken up by the workshops in the marble quarries of Carrara organised by Elisa Baciocchi, Napoléon's sister and later Grand Duchess of Tuscany, to supply the French Empire with glorifying images of the French Imperial family. Whilst Bosi (*op. cit.,* p. 381) claims that over 12,000 busts of Canova's Napoléon were produced by the Carrara workshops, these were produced in a range of sizes from small to the monumental. Most copies after Canova's bust are unsigned and anonymous.

Lorenzo Bartolini was the quintessential Napoleonic sculptor. As a young artist he was swept up by the political fervour of the age and moved to Paris to study. In these formative years he was close friends with Dominic Ingres and they both shared a profound adulation for the First Consul. Bartolini invented his own portrait bust of Napoléon crowned with laurel in a traditional herm format. He returned to Italy in 1807 to take up the position of technical director of the Accademia in Carrara, an appointment that was made personally by Napoléon. He also worked as professor of Sculpture at the Accademia. Bartolini would have been responsible not only for overseeing the general quality of the work produced in the workshops, but would surely have taken more direct control for individual important commissions.

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Antonio Canova (1757 - 1822), *Napoléon en Mars désarmé et pacificateur*, vers 1806, Apsley House, Londres

Charles Meynier, Retour de Napoléon Ier dans l'île de Lobau, après la bataille d'Essling 23 mai 1809, 1812, musée du château de Versailles

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BICORNE DE L'EMPEREUR NAPOLÉON IER EN FEUTRE TAUPÉ NOIR DIT "EN CASTOR", PAR POUPARD, VERS 1805-1809

AN EMPEROR NAPOLEON I'S BICORNE, BY POUPARD, CIRCA 1805-1809

orné d'une cocarde tricolore, rouge, bleue et blanc (postérieure), avec une double corde tressée, maintenue par un bouton recouvert de fils, présence d'une pièce de renfort à l'avant pour maintenir la bonne tenue ; trace d'étiquette (*illisible*)
Larg. : 50 cm (19 5/8 in)
Haut. de l'aile avant (17 cm, 6 3/4 in)
Haut. de l'aile arrière (23 cm, 9 in)
Haut. de la calotte. 10, 5 cm (4 1/8 in)
Diam. 17,3 cm (6 3/4 in)
Tour de tête : 56 cm (21.5/8 in)
Diam extérieur. 20 cm (7 7/8 in)
Larg. galon : 1,7 cm (3/4 in)
larg. cocarde : 7,5 cm (3 in)

black taupe felt known as 'en castor', decorated with a later-added tricolour cockade in red, blue and white cockade, featuring a double-braided cord secured by a button covered with threads, with a reinforcing piece at the front to keep it in place ; traces of an illegible label remain
Width: 50 cm (19 5/8 in)
Front fender height: 17 cm (6 3/4 in)
Rear wing height: 23 cm (9 in)
Cap height: 10, 5 cm (4 1/8 in)
Diameter: 17.3 cm (6 3/4 in)
Head circumference: 56 cm (21 5/8 in)
Outside diameter: 20 cm (7 7/8 in)
Braid width : 1,7 cm (3/4 in)
cockade width : 7,5 cm (3 in)

PROVENANCE

Probablement celui offert par Napoléon au général Mouton lors de la bataille d'Essling en 1809 ;
Par descendance dans la famille ;
Prêté par les descendants de la famille au musée Grévin ;
Probablement rendu à un descendant de la famille Mouton ;
Donné au propriétaire actuel.
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié ce chapeau dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Le Panthéon de Napoléon, Panthéon Paris, 12 octobre 2001 - 6 janvier 2002
Napoleão, Museu de Arte Brasileira, Sao Paulo, 24 août - 2 novembre 2003, la Fondation Napoléon a authentifié le bicorne
Napoléon et la Vendée, hôtel du départment, 18 mai - 17 octobre 2004
Bonaparte et la Vendée, logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30eme Biennale de Paris, Grand Palais, 8-16 septembre 2018
The Eagle Flying Across Europe: Napoleon Relics Exhibition, Fondation Napoléon / Hubei Provincial Museum / Nanjing Museum / Liaoning Museum / Tianjin Museum, 29 aout 2014 - 31 mars 2015
Trésors de Napoléon - Collection Chalençon, Basilique Notre-Dame de Montréal, 16 mai - 1 septembre 2014
Napoleon Special Exhibition, Shanghai Himalayas Museum, Pudong, Shanghai, 27 octobre 2018 - 28 février 2019

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T. Lentz, B. Chevallier et K. Huguenaud, *Napoleão*, Brésil, 2003, catalogue d'exposition, Museu de Arte Brasileira à Sao Paulo, 24 août - 2 novembre 2003, ill. p. 130, n°62
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J.R. Brunon, "Deux Chapeaux de l'Empereur tombés à la mer à l'île d'Elbe" dans *Revue de la Société des Amis du Musée de l'Armée Couronnée no. 72*, Paris, 1968, p. 46-47

€ 500,000-800,000

The Emperor's hat is emblematic of his persona. He began wearing this small "à la française" hat during the Consulate. Unlike soldiers who wore it "en colonne" (perpendicular to the shoulders), Napoleon wore it "en bataille" (with the wings parallel to the shoulders).

Once crowned, the Emperor always maintained a complete set of twelve hats, ordering four new ones annually from his designated hatter, Poupart & Cie, "*chapelier, costumier et passementier de l'Empereur et des Princes*." Each was meant to last three years and was invoiced at 60 francs, though Napoleon paid only 48 francs. The interiors were lined with silk or felt for winter models. From 1813, finding Poupart too costly, Napoleon switched to Maneglier on Rue de Richelieu. Approximately 120 hats are documented by Mr. McCarthy in 1969.

The Emperor disliked new hats, so his valet, Louis Constant Wairy, broke them in for him. He occasionally gifted hats to those close to him but kept four during his exile on Saint Helena, one of which he was buried with on the island.

The hats vary slightly in size, particularly in head circumference, ranging from 56 to 59 cm. As J. Vacquier notes in *Souvenirs de Napoléon Bonaparte* (1927), the Emperor "*craignait fort l'impression de froid sur le crâne, c'est pourquoi il n'aimait pas les chapeaux neufs et gardait longtemps les mêmes qu'on faisait ouatter.*"

History of the Hat

According to tradition, our hat was gifted by Napoleon to General Mouton, one of his loyal soldiers who played a decisive role at the Battle of Essling in May 1809.

General Georges Mouton (1770–1838)

A military man, he began his career under the Revolution before joining the imperial troops, serving as Napoleon's aide-de-camp from 1805 to 1807. He fought in the battles of Jena and Friedland, then distinguished himself during the Spanish War in 1808. In 1809, at Essling in Germany, Napoleon personally noted his valor, declaring, "*Mon Mouton est un lion*." Named Count of Lobau after Essling, he went on to fight at Wagram and in the Russian campaign. Loyal to Napoleon, he rejoined him during the Hundred Days and was present at Waterloo. After the Emperor's fall, he went into exile in Belgium with his wife's family, hosting Napoleon's sworn enemy, the Duke of Wellington. Permitted to return to France in 1818, he was elected a deputy during the Restoration and resumed his military career under the July Monarchy, rising to marshal in 1831. He married Félicité d'Arberg de Valangin in 1809, with whom he had three daughters.

Battle of Essling (1809)

May 21–22, 1809. A clash between Austrian and French forces totaling over 110,000 men. Sensing Napoleon's entanglement in Spain, Austria sought to avenge Austerlitz. The Austrian king deployed troops near Aspern and Essling, outside Vienna, to confront the French. The two-day battle ended in an Austrian victory, with heavy casualties on both sides. Napoleon lost Marshal Lannes, one of his most loyal soldiers, but avenged the defeat weeks later at Wagram, near Essling. During Essling, General Georges Mouton (1770–1838) excelled, his Guard fusiliers, with General Rapp's support, overwhelming Austrian grenadiers. For his bravery and tenacity, Napoleon named him Count of Lobau.

Our hat was preserved by Mouton's descendants, likely loaned to the Grévin Museum in the early 20th century before being returned to the family, who gifted it to the current owner in the 1990s. It has since been loaned to numerous exhibitions, including one at Villa Alba in Melbourne in 1999, the Fondation Napoléon in São Paulo in 2003, various U.S. venues from 2005 to 2011, the Paris Biennale in 2018, and shows in China in 2018 and 2019.

Other Hats in Private and Public Collections

Among bicornes sold at auction: one worn at Jena, Friedland, and Eylau, purchased in 1814 by Sir Michael Shaw and sold at Sotheby's Paris, September 22, 2021, lot 33 (1,222,500€ with fees); another from Joseph Giraud, the Emperor's veterinarian, sold at Osenat, Fontainebleau, *Napoleonic Collection of Monaco's Princely Palace*, November 16, 2014, lot 89 (1,500,000€ without fees); and one from Colonel Pierre Baillon, palace quartermaster, from the Brunon collection, sold at Osenat, Fontainebleau, *Jean-Louis Noisiez Collection*, November 19, 2023, lot 42 (1,932,000€ with fees). Public collections also hold examples: the Musée de l'Armée preserves four—worn at Eylau (1807), the Russian campaign, the 1814 French campaign, and one taken to Saint Helena in 1815. The museums of Boulogne-sur-Mer and Sens each hold one.

Photographie de Mikhail Gorbachev (1931-2022) avec le bicorne.

C.-A. Bouvier d'après Carl von Steuben, Les huit époques de Napoléon, 1842, musée des Beaux-Arts de Montréal

Bicorne de l'empereur, vente Sotheby's Paris, Les arts sous influence: Napoléon, 22 septembre 2021, lot 33

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LIT DE CAMPAGNE PLIANT DIT "PETIT MODÈLE" EN FER FORGÉ D'ÉPOQUE EMPIRE, PAR MARIE-JEAN DESOUCHES

A FRENCH EMPIRE WROUGHT IRON "PETIT MODÈLE" FOLDING CAMPAIGN BED BY MARIE-JEAN DESOUCHES

cadre pliable aux extrémités et au centre, les côtés articulés, reposant sur six pieds à roulettes en laiton, les montants sommés de boules en laiton, signé *Desouches* en arc de cercle et frappé d'une couronne fermée plusieurs fois, les montants réunis par une plaque en laiton inscrit « *Par Brevet d'invention MJ Desouches Serrurier du Mobilier Impérial rue de Verneuil FB St Germain à Paris* », dans un coffret en bois et ferrures ; avec une tenture vert Empire postérieure
Haut. 195 cm, long. 184 cm, prof. 90 cm ;
Height 76 ¾ in, width. 72 ½ in, depth. 35 ½ in
Caisse en bois : Haut. 24 cm, long. 107 cm,
prof. 18,5 cm ; height 9 ½ in, length 42 ¼ in, width 7 ¼ in

frame folding at the ends and centre, with hinged sides, resting on 6 brass-castored feet, the mounts topped with brass balls, signed *Desouches* in an arc and stamped multiple times with a closed *crown*, the mounts joined by a brass plate inscribed '*Par Brevet d'invention MJ Desouches Serrurier du Mobilier Impérial rue de Verneuil FB St Germain à Paris*', in a wooden case with fittings; with a later Empire green canopy

PROVENANCE

Probablement l'un des lits livrés pour Napoléon Ier et qui fut ensuite conservé dans les collections du général Bertrand, Grand maréchal du Palais et Surintendant de la Maison de l'Empereur
Acquis auprès de Robert Marchal, rue de Mirosmenil, Paris

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Trésors de Napoléon - Collection Chalençon, Basilique Notre-Dame de Montréal, 16 mai - 1 septembre 2014
The Eagle Flying Across Europe: Napoleon Relics Exhibition, Fondation Napoléon / Hubei Provincial Museum / Nanjing Museum / Liaoning Museum / Tianjin Museum, 29 aout 2014 - 31 mars 2015
Napoléon à Sainte-Hélène : La conquête de la mémoire, Musée de l'Armée, Paris, 6 avril - 24 juillet 2016
Napoleon Special Exhibition, Shanghai Himalayas Museum, Pudong, Shanghai, 27 octobre 2018 - 28 février 2019
Le sacre de Napoléon, Chapelle des Jésuites of Saint-Omer, 18 juin – 25 septembre 2022

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P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p.79
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, ill. p. 18, fig. 133

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ESTIMATION SUR DEMANDE

Plaque de laiton du lit

"Le premier lit du père Desouches meuble la tente de Marengo et le dernier l'habitation de Longwood "

Louis-Guillaume Desouches, writing dated 13 Fructidor, Year XI.

Marie-Jean Desouches (1764–1828) hailed from a line of master locksmiths and blacksmiths, a trade passed down from father to son since the early 18th century. Yet it was his concept of a portable camp bed, for which he filed several successive patents, that made him a prosperous artisan during the Empire period. This folding iron bed, constructed as a single piece, rests on a frame composed of multiple elements linked by hinges.

Louis-Guillaume Desouches, son of Marie-Jean, recounts this invention in a document dated 13 Fructidor, Year XI (August 31, 1803):

"*Il imagina un lit de fer portatif qui lui value une mention honorable à une exposition publique des produits de l'industrie, et pour lequel il prit un brevet d'invention. Ce lit, dont toutes les pièces se tenaient à charnières, s'ouvrait d'une seule pièce comme un parapluie et se mettait dans un étui carré de 6 pieds sur 3 pieds et demi de long, le tout pesant 40 livres* » [...] « *Quand il se fut bien assuré du succès de son invention, il comprit tout le parti qu'il pouvait en tirer comme lit de camp pour l'armée. Il demanda et obtient une audience du Premier Consul et fut admis à lui présente son lit au château de Saint-Cloud. Il parut devant Napoléon, son lit sous le bras, le déplia et le replia en sa présence avec la plus grande célérité, ce qui plut infiniment à ce génie actif qui déjà gouvernait l'Europe.*"

Thus, the new "lit de camp" or "lit parapluie" was born. Napoleon used this invention throughout his military campaigns, in Empire residences, for the Empresses, the nursemaid's service, the governess, marshals, European sovereigns, and even as a diplomatic gift to Emperor Alexander I of Russia during the Treaty of Tilsit in 1807.

The first patent was applied for on September 26, 1803, and granted on February 7, 1804.

In 1809, the inventor refined his design and filed a second patent, securing it for another five years on June 2, 1809. This allowed the bed to transform even more easily than before, with adjustable height without extending the uprights, making it transportable in any carriage or on muleback. The curtain color also shifted from blue to imperial green. Our bed belongs to this second production, from 1809 onward, as evidenced by its shape and dimensions: the sleeping surface is higher, as is the arch supporting the curtains.

Beyond structural improvements, Napoleon, starting in 1807, requested a bed based on the same principles but smaller and lighter. Thus, two sizes of folding beds exist. Our example is closer to the smallest size.

In January 1809, a general inventory of beds across the palaces lists: 30 for the Emperor, 64 for the princes, 100 for senior officers, and 461 for officers, with a total of 4,150 beds for all services (AN 0/2/513, dossier 2, Folio 1).

In Napoleon I's will, drafted at Longwood on April 15, 1821, the beds he still had on Saint Helena are bequeathed to his son: "*mes lits de camp, dont j'ai fait l'usage dans toutes mes campagnes [...] Je désire que ce faible legs lui soit cher comme lui retraçant le souvenir d'un père dont l'univers l'entretiendra*" (BNF 8-LB48-2001 (A)).

The Musée Napoléonien on the Ile d'Aix, the Château de Fontainebleau and the Château de Malmaison have several campaign beds in their collections that once belonged to Napoleon I. The Musée de l'Armée has the folding bed on which Napoleon is said to have died on Saint Helena.

Pietro Benvenuti, Elisa Bonaparte, grande duchesse de Toscane et sa fille Napoleone-Elisa, vers 1800-1815, château de Fontainebleau

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BUSTE DE NAPOLÉON IER EN BISCUIT DE SÈVRES, D'APRÈS UN MODÈLE D'ANTOINE-DENIS CHAUDET, 1810

A SÈVRES BISCUIT PORCELAIN BUST OF NAPOLÉON I, AFTER A MODEL BY ANTOINE-DENIS CHAUDET, 1810

de première grandeur, accompagné d'une couronne de laurier en bronze doré attribuée à Pierre-Philippe Thomire, le modèle tronqué aux épaules et de face, la base inscrite sur le devant 'NAPOLÉON', *tampon de la manufacture de SÈVRES sous le titre, le revers avec marques en creux A.B./A.B. 10. fev.10.n°3. (pour Alexandre Brongniart/Alexandre Brachard, 10 Février 1810, no. 3)*
(2)

Haut. 52 cm; height 20 ½ in
Long. 27 cm; Length 10 ¾ in

of the first size, wearing a gilt-bronze laurel wreath crown, *attributed to Pierre-Philippe Thomire*, modelled truncated at the shoulders and looking forward, the front of the square base with incised title 'NAPOLÉON', *impressed SÈVRES factory mark to front below title, the back incised A.B./B. 10. fev.10 n°3 (for Alexandre Brongniart/Alexandre Brachard, 10 February 1810, no. 3)*

EXPOSITION(S)

Trésors de Napoléon. Collection Chalençon, Basilique Notre-Dame de Montréal, 16 mai–1 sept. 2014.

BIBLIOGRAPHIE

G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 231.

€ 80,000-120,000

This porcelain bust of Napoléon I is perhaps one of the most iconic likenesses of the Emperor created and became one of the most successful bust portraits produced at the Sèvres factory.

The archetype for the model was the marble sculpted by Antoine-Denis Chaudet (1763-1810) in 1799, in which Chaudet represented the Emperor in the form of an ancient herm, titled on the squared base with the inscription 'Napoléon'. Chaudet's strongly idealized 'classical' portrait drew inspiration from Roman protype imperial portraits, flattering the sovereign and firmly asserting his image as a strong and powerful leader. Evidently a great success, the model was chosen by Napoléon as his official portrait, to be reproduced by the Sèvres factory in biscuit porcelain. Thus, an agreement was signed on 4 September 1804 between Alexandre Brongniart, director of the factory, and Chaudet, whereby the sculptor undertook to deliver to the Sèvres factory 'a plaster bust of the Emperor Napoléon larger than life-size…selected and prepared by himself' (Sèvres, Cité de la céramique, Archives, Carton M 1, dossier 4), which was to be used as a model from which to produce versions in biscuit. In the agreement, Chaudet authorized the factory to take as many casts or moulds in porcelain as required and agreed to hand over rights to the model to the factory; in return, he was to receive the sum of 1,200 francs.[1] This bust replaced several earlier representations of Napoléon in contemporary clothing by Louis-Simon Boizot (1743–1809), some of which depicted him as a general, and later as first consul. Chaudet's portrait was officially adopted and reproduced in two sizes at Sèvres from 1805,[2] to be distributed to offices around the kingdom and included in numerous royal and diplomatic official gifts.

The full-size bust, of which the present lot is an example, presented complex technical challenges in terms of production. The first copy was fired in September 1804 but returned for refiring, suggesting it had faults. Several other attempts were made in October, November and December, but it was not until January 1805 that Brongniart was able to inform the *Intendant Géneral de la Liste Civile* that there was 'a bust of the Emperor cast from a plaster model by Mr. Chaudet… with no apparent defects' (Sèvres, Cité de la céramique, Archives, Carton T 1, liasse 6, dossier 5). The first successfully fired example was presented to Pope Pius VII on 22 May 1805. A report by Brongniart dated 16 July 1808, reveals that by that date—more than three years later—only five had been successfully completed. The manufacturing difficulties and the relatively high price of 1,000 francs meant that production of busts of the first size was limited, and they were always reserved for figures of the highest rank. Meanwhile, smaller-sized busts, priced at 60 francs, were produced in greater numbers and served as diplomatic or secondary gifts.

Production of Chaudet's bust of the Emperor continued unchanged, either in the first size or second size, until 1808 when, on the occasion of a gift from the Emperor to Prince William of Prussia on 15 September 1808, a gilded bronze laurel wreath was added, the price recorded 1,900 francs (Sèvres, Cité de la céramique, Archives, Vbb2, fol. 87). In some cases, the bust was mounted on a marble or painted metal base. Although this addition of the gilt bronze wreath was not sculpturally significant, in that it did not require a remodelling of the original, it is worth noting because as well as enriching the current model, it marked the transition toward a more significant sculptural transformation (see lot 78). The gilt bronze wreaths seem to have been made exclusively for models of the first size and although those with wreaths did not entirely replace the original plain busts, they became the preferred choice for prestigious gifts. Between December 1809 and late 1812, they were presented to the Kings of Saxony, Württemberg, Bavaria, and Westphalia, as well as to Count Metternich, Prince Schwarzenberg, Cardinal Cambacérès, and, on the occasion of the King of Rome's baptism, to Madame Mère, Queen Hortense, and Cardinal Fesch.

Our bust bears the inscription 'A.B.10. Fev. 10. n°3.', indicating that it was made in February of the year 1810 and that it was the third in the series. Consultation of the records in the Archives at Sèvres indicate that one bust of the first size was produced on 10 February 1810, and two additional busts, also of the first size, were made on 10 March 1810. Taking into account that the February date is approximate, sometimes with a margin of two to three months, there are several examples listed in the archives as delivered in 1810 that could be linked to the present example:

- A bust with a wreath and base, delivered to the château de Compiègne on 20 March 1810, for 1,200 francs (Sèvres, Cité de la céramique, Archives, Vy19, fol. 5v).

- A bust with a wreath and base, delivered to the Empress at Trianon on 2 June 1810, for 1,200 francs (Sèvres, Cité de la céramique, Archives, Vy19, fol. 18).

- A bust with a wreath and base, delivered to the King of Westphalia on 6 September 1810, for 1,200 francs (Sèvres, Cité de la céramique, Archives, Vy19, fol. 21v).

- A bust with a wreath and base, delivered to Madame Mère on 26 June 1811, for 1,200 francs (Sèvres, Cité de la céramique, Archives, Vy20, fol. 11).

With several important deliveries of these busts to royal or imperial recipients occurring in 1810 the provenance of the present lot remains elusive, although evidence in the archives of related deliveries would suggest that the recipient was likely within the Emperor's close circle or of upmost diplomatic importance to him.

For a detailed discussion of the model and an illustration of an 1810 example of the first size in the Detroit Institute of Arts, see Tamara Prèaud, *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, exhibition catalogue, New Haven and London, 1997, pp. 345-346, cat. no. 137. See also the article by Marcel Gastineau (1934) from the *Bulletin de la Société de l'Histoire de l'Art Français*, 1934, first Issue, pp. 159-168.

Examples of this bust of Napoléon I in the first size rarely appear at auction. An 1810 example of the first size, without a wreath, was sold in the sale 'Dalva Brothers: Parisian Taste in New York', at Christie's, New York on 22 October 2020, lot 232. A second size example, signed Chaudet, was sold at Sotheby's, London, 5 October 2005, lot 236.

Sotheby's wishes to thank Tamara Prèaud and Delphine Valmalle for their assistance when consulting the archives at Sèvres, Cité de la céramique.

1. The agreement stipulated that 600 francs were to be paid in silver and the balance paid in porcelain, to the value of 600 francs, to be selected from the factory shop. However, the accountant's register suggests that he received the entire sum in cash on 5 March 1805 (Sèvres, Cité de la céramique, Archives, Register Vf 55, fol. 18v).

2. A new agreement was signed on 21 January 1805 in which the factory obtained Chaudet's permission to reproduce the plaster bust in a second size; this transaction cost 150 francs (Sèvres, Cité de la céramique, Archives, Carton M 1, dossier 4).

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PROJET INITIAL POUR LE DÉCOR DE LA PARTIE CENTRALE DU PLATEAU EN PORCELAINE DE LA TABLE DES GRANDS CAPITAINES DE L'ANTIQUITÉ COMMANDÉE PAR NAPOLÉON IER À LA MANUFACTURE DE SÈVRES, PAR ALEXANDRE-THÉODORE BRONGNIART PÈRE, 1809

INITIAL PROJECT FOR THE DECORATION OF THE CENTRAL PART OF THE PORCELAIN TRAY OF THE TABLE OF THE GREAT CAPTAINS OF ANTIQUITY COMMISSIONED BY NAPOLEON I FROM THE SÈVRES MANUFACTORY, BY ALEXANDRE-THÉODORE BRONGNIART PÈRE, 1809

plume, encre de Chine, aquarelle, signé et daté
L.S 1809. ; (dans un cadre postérieur)
centré d'un camée antique au profil d'Alexandre le Grand, dans une large bordure à fond or composée de trophées militaires et filets de laurier, raies de cœur et perles
Diam. 44 cm ; Diam. $17\frac{3}{8}$ in (sans cadre)

pen, ink, watercolour, signed and dated
L.S 1809; (*in a later frame*)
centred on an antique cameo of the profile of Alexander the Great, within a wide gold border composed of military trophies and laurel filets, stripes made up of hearts and pearls

PROVENANCE

Collection privée ;
Achat auprès de la galerie Eric Coatelem, 2009.

BIBLIOGRAPHIE

G. De Bellaigue, "A Royal Keepsake: The Table of the Grand Commanders", dans *Furniture History*, vol. XXXV (1999), p. 112-141.
S. Grandjean, "Napoleonic Tables from Sèvres", dans*The Conoisseur*, vol. CXLIII, n°577, avril 1959, p. 147-153.
S. Lanne, "La table des Grands Capitaines", dans *Gazette des Beaux-Arts*, 1934, 2e semestre, p. 283-285.

Of the four gueridons with porcelain plaque tops commissioned from the Sèvres Manufactory by Napoleon I in 1806, following his sweeping military successes, only two exceptional works were ultimately completed:

Charles Percier was tasked with the preliminary design of *The Marshals' Table*, finished in 1810. Initially part of Marshal Ney's collection, then that of the Prince de la Moskowa, it was preempted by the national museums in 1829. It is now preserved at the Musée National des Châteaux de Malmaison and Bois-Préau.

Alexandre-Théodore Brongniart, a member of the Academy since 1781, father of the Sèvres Manufactory's director, and renowned architect of the Palais de la Bourse in Paris, oversaw the execution of *La Table des Grands Capitaines de l'Antiquité*, completed in 1812.

The cameo profiles were crafted by painter L.B. Parant, a Sèvres artist from 1806 to 1828 specializing in porcelain and ivory painting. The gilded bas-reliefs surrounding Alexander the Great were painted by Antoine Béranger, with bronze fittings executed by Pierre-Philippe Thomire. The profiles depict Pericles, Scipio, Pompey, Augustus, Septimius Severus, Constantine, Trajan, Caesar, Hannibal, Mithridates, Themistocles, and Miltiades.

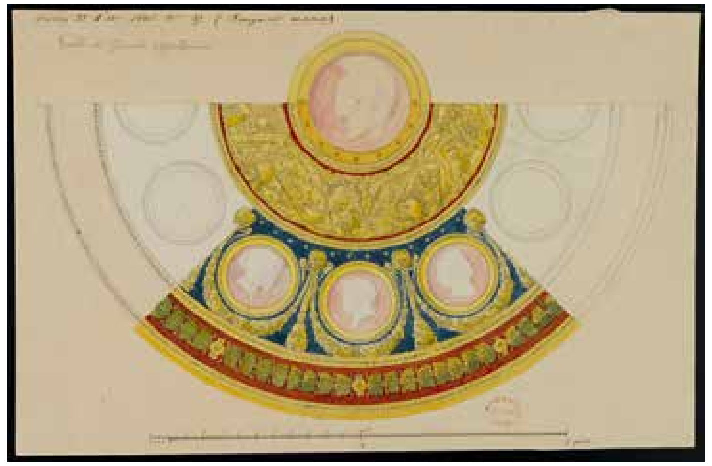
Presented in 1817 by Louis XVIII to the Prince Regent, later George IV, it is currently held in the English Royal Collections.

As early as 1806, it was agreed that this top would be adorned with cameo profiles based on medals provided by Visconti, curator of the antiquities department at the Louvre Museum. A blue background with gold-highlighted decorations and ornaments was also planned. Beneath each figure in a medallion, an event glorifying them was to be depicted. The base was to be made of porcelain in matching tones, featuring a bronze fasces.

Geoffroy de Bellaigue's article reveals that three preparatory drawings for this top are known to date, all preserved in the Sèvres Manufactory archives. The three drawings illustrated in his article are actually two watercolor quarter-sections of the table and a projected view of the base. Our drawing is thus the only known example to date showing a "zoom" of the entire central section, rather than a quarter. This finalized draft represents the most refined version of Brongniart's preliminary sketch for the future top's center. Dated 1809 and conceived by Brongniart, it was likely completed by one of his collaborators, explaining the visible "L.S" signature.

As evidenced by the executed Sèvres porcelain top, the initial project was partially abandoned. While retaining the original vision, it underwent notable changes: the portraits of illustrious men were ultimately painted not on a blue but on a green background; Alexander the Great's profile was adapted to a less martial, helmetless appearance; and the frieze of military trophies was replaced by three scenes illustrating Alexander's life.

€ 10,000-15,000



Alexandre Brongniart, Projet de décor pour le plateau de la table des Grands Capitaines de l'Antiquité, vers 1806-1807, archives de la manufacture nationale de Sèvres

Table d'Austerlitz dite aussi des maréchaux, 1806, musée national des châteaux de Malmaison et Bois-Préau

53

PENDULE EN BRONZE PATINÉ, CISELÉ, DORÉ ET MARBRE JAUNE D'ÉPOQUE EMPIRE DITE « NAPOLÉONIDE », PREMIER QUART DU XIXE SIÈCLE

A FRENCH EMPIRE PATINATED, GILT-BRONZE AND YELLOW MARBLE 'NAPOLEONIDE' CLOCK, FIRST QUARTER OF THE 19TH CENTURY

le cadran émaillé à chiffres romains, dans une caisse carrée décorée d'abeilles flanquée de deux blasons impériaux sur les côtés, surmontée d'un buste en bronze figurant Napoléon Ier en hermès, signé *CHAUDET FECIT*, avec l'inscription à l'intérieur du buste *MODELE L.R.*, la base en marbre jaune
Haut. 59 cm, larg. 23 cm, prof. 23 cm ;
Height. 23 in, width. 9 in, depth. 9 in

the enameled dial with Roman numerals, set in a square case decorated with bees flanked by two imperial coats-of-arms on the sides, surmounted by a bronze bust of Napoleon I as Hermes, signed "CHAUDET FECIT," with the inscription "MODELE L.R." inside the bust, resting on a yellow marble base

PROVENANCE

Christie's New York, 17 avril 2012, lot 387

BIBLIOGRAPHIE COMPARATIVE

M.-F. Dupuy-Baylet, *Pendules du Mobilier National 1800-1870*, Dijon, 2006, p. 140
G. Hubert, G. Ledoux-Lebard, *Napoléon : Portraits contemporains, bustes et statues*, Paris, 1999, pp.78-79

Following the proclamation of the Empire in Messidor, Year XII (June–July 1804), newspapers informed enthusiasts that life-sized plaster busts of the Emperor, modeled by sculptor Antoine-Denis Chaudet, were being produced. The artist had just modified his 1802 bust, removing the sash and cloak to create the streamlined model of Napoleon as a herm, which would enjoy immense success. Though not the result of an official commission, this model proved highly popular and was replicated in plaster, bronze, and Sèvres biscuit, but most notably in marble. By imperial decree, Chaudet was granted an absolute monopoly over its distribution. Having placed his sister Elisa at the head of the Duchy of Massa-Carrara, the Emperor ensured direct control over Carrara marble production, and the staggering figure of over 1,000 Napoleon herm busts carved in the finest white marble testifies to the boundless ambition of the new ruler.

€ 30,000-50,000

Détail de la signature

Détail de la pendule

54

T. ADRIEN, D'APRÈS ANTONIO CANOVA (1757-1822), ITALIE OU FRANCE, XIXE SIÈCLE

T. ADRIEN, AFTER ANTONIO CANOVA (1757-1822), ITALIAN OR FRENCH, 19TH CENTURY

Napoléon Ier

buste colossal en marbre blanc de Carrare ; sur un piédouche en marbre
signé *t. Adrien*
97 x 35 x 35 cm ; 38 ¼ x 13 ¾ x 13 ¾ in.

colossal Carrara marble bust; on a marble pedestal
signed *t. Adrien*

PROVENANCE

Collection Guy Ledoux-Lebard (1912 - 2003) ;
Sa vente, Artcurial, Paris, 20 juin 2006, lot 3.

BIBLIOGRAPHIE

G. Hubert, G. Ledoux-Lebard, *Napoléon, portraits contemporains, bustes et statues*, Paris, 1999, pp. 88-93, reproduit p. 93, fig. 63.

Antonio Canova was invited by the Emperor to Paris in autumn 1802 to produce a portrait bust of him from life. The sculptor met with resistance from the model, who was reluctant to devote his valuable time to posing sessions, and the portrait received a lukewarm reception, as it was judged not to be a good likeness. His talent was nevertheless admired by members of Napoleon's family who gave him many commissions. Two plaster casts are known of the initial model, dressed as Consul, one in Rome at the Accademia di San Luca (inv. 70), the other in Possagna, at the Museo Gypsotheca Antonio Canova. In a second version of the model, the sculptor instead chose an *all'antica* heroic nude. Then, in about 1805, he changed the orientation of the Emperor's face, which had been strictly frontal in the first versions, to give his composition more movement. It was this pose that was adopted for the colossal marble of *Napoleon I as Mars the Peacemaker* (Apsley House, London). When it arrived in Paris in 1811, the colossal marble failed to please the Emperor, who was horrified by the model's nudity. However, the portrait bust was so popular that the workshops of Carrara, whose quarries had been revived by Elisa Baciocchi, the Emperor's sister, under the direction of Lorenzo Bartolini, began to distribute the imperial effigy throughout Europe.

Among the finest examples of our version of Napoleon's bust, whose plaster model is in Possagno (inv. 145), are those in the Galleria d'Arte Moderna (Palazzo Pitti, Florence, inv. Gen. 624), the Palazzo Reale in Milan, the Musée des Beaux-Arts in Angers (inv. MBA 99 J 1881S) and the Hermitage Museum (inv. 282). Further examples can be found at Malmaison, Fontainebleau and Compiègne. The example that remained in the sculptor's workshop until his death in 1822 was sold by Canova's half-brother, Bishop Sartori, to the Marchioness of Abercorn who in turn bequeathed it to the sixth Duke of Devonshire (Chatsworth House, Derbyshire). A colossal bust of the model was also recorded in the Vivant Denon sale, 15 January 1827 (lot 708), and another in the Talleyrand sale, Valençay, 29 May 1899 (lot 41). Finally, we must mention the example in the collection belonging to the Baciocchi counts, which appeared in the sale of the Napoleonic collection in the Palais Princier, Monaco, in 2014 (Osenat, Binoche et Giquello sale, Fontainebleau, 16 November 2014, lot 48).

RÉFÉRENCES BIBLIOGRAPHIQUES

P. Praz, *L'opera complete del Canova*, Milan, 1976, p. 109, n° 142 ;
G. Hubert, G. Ledoux-Lebard, *Napoléon, portraits contemporains, bustes et statues*, Paris, 1999, pp. 88-93.

€ 30,000-50,000

55

SECRÉTAIRE EN CABINET EN ACAJOU ET PLACAGE D'ACAJOU MOUCHETÉ ET BRONZE DORÉ D'ÉPOQUE EMPIRE, ATTRIBUÉ À JACOB-DESMALTER, LES BRONZES ATTRIBUÉS À PIERRE-PHILIPPE THOMIRE, VERS 1805-1810

A FRENCH EMPIRE GILT-BRONZE MAHOGANY AND FLAMED MAHOGANY VENEERED SECRÉTAIRE EN CABINET, ATTRIBUTED TO JACOB-DESMATER, THE BRONZES ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1805-1810

la partie supérieure ouvrant à un abattant gainé au revers d'un cuir vert doré aux petits fers et découvrant cinq tiroirs, deux étagères et deux compartiments secrets, orné d'un bas-relief représentant Apollon sur son char, de médaillons figurant les Fables de La Fontaine (L'Aigle et le Hibou, Le Corbeau et le Renard, Le Loup et l'Agneau, Le Renard et la Cigogne), de thyrses et palmettes, la partie inférieure formé d'un fond de miroir, sur des montants droits, reposant sur une plinthe, dessus de marbre brèche vert (*rapporté*)
Haut. 125 cm, larg. 90 cm, prof. 43 cm ;
Height 49 1/4 in, width 35 1/2 in, depth 17 in

the upper part opening with a drop-front revealing five drawers and two shelves, resting on straight feet, adorned with fine gilded bronze ornamentation: a low-relief representing Apollo in his chariot, medallions figuring La Fontaine's Fables (The Eagle and the Owl, The Crow and the Fox, The Wolf and the Lamb, The Fox and the Stork), thyrses, and palmettes, with a mirrored back, topped with a green Breccia marble slab (later)

PROVENANCE

Ancienne collection Di Castro, Rome ;
Collection privée italienne ;
Sotheby's Paris, 20 avril 2012, lot 174 ;
Kohn & Associés, Paris, 25 mars 2014, lot 53.

BIBLIOGRAPHIE COMPARATIVE

J.-P. Samoyault, *Mobilier français Consulat et Empire*, Paris, 2009, p. 204-207, ill. p.355-356
J-P Samoyault, *Meubles entrés sous le Premier Empire au château de Fontainebleau*, Paris, 2004, p. 31
P. Verlet, *Styles, Meubles Décors, du Louis XVI à nos jours*, Paris, 1972

This type of secretaire, of which few examples are known, was undoubtedly reserved for luxurious interiors under the Empire. Its form emerged in the early years of the 19th century, as evidenced by an illustrated engraving from Pierre-Antoine Le Doux de la Mésangère's collection, presented as a "toilette fermée" in his *Collection de meubles et objets de goût [...]* (Year X of the Republic, 1801–1802, Volume 7, No. 336). As Jean-Pierre Samoyault notes (*Meubles entrés sous le Premier Empire au château de Fontainebleau*, Paris, 2004, p. 30), the piece is so named because it appears to be topped with a portable toilette.

⦿ € 70,000-100,000

Détail du lot 59

Pierre-Antoine Ledoux, collection de meubles et objets de goût en l'an X de la République, tome VII, n°336, Toilette fermée

Attribué à Pierre-Philippe Thomire, secrétaire à abattant, vers 1805, musée du Louvre

A Luxurious Example Attributed to Thomire-Duterme and Jacob-Desmalter

A secretaire comparable to ours is held at the Louvre Museum (inv. OA 9510), acquired in 1826 by the Garde-Meuble de la Couronne from the upholsterer and furniture dealer François Maigret. Jean-Pierre Samoyault attributed the gilded bronze ornamentation of the Louvre piece to Pierre-Philippe Thomire, an attribution that naturally extends to ours. Our secretaire differs from the Louvre's only in minor details: our plinth lacks a gilded bronze frieze, and the capitals of our legs feature a different gilded bronze design.

An identical secretaire to the Louvre's was sold at Sotheby's Paris on April 14, 2010, lot 144 (260,000 Euros). It was then presented, by analogy, as the work of Jacob-Desmalter for the cabinetry and Pierre-Philippe Thomire for the bronzes.

A tangible connection can also be drawn to the secretaire in the private study of the Empress's small apartments at the Château de Fontainebleau (inv. F 3873), delivered in 1809. Though the gilded bronze decoration varies—such as the drop-front's bas-relief depicting a marine Venus—the piece's form is identical, and its concept and design are strikingly similar. This secretaire is attributed to the collaboration of Thomire-Duterme and Jacob-Desmalter.

The final set of furniture with a stylistically confirmed link to this secretaire is preserved at the Palazzo Reale in Naples. This includes a mahogany table with a green marble top, stamped by Weisweiler, guaranteed by the firm Thomire-Duterme et Cie in 1807. Given that Thomire-Duterme et Cie acquired the Lignereux business in 1804, this table may well have been part of that stock. In the same room at the Palazzo Reale stands a console or mid-height cabinet, which also echoes the ornamental vocabulary of our secretaire (references and a suitable photo to be sourced).

Another secretaire in cabinet form, attributed to Adam Weisweiler and Pierre-Philippe Thomire, part of the current decor in Naples, was sent in 1812 to the Monte Cavallo Palace (Quirinal) in Rome. Its capitals, bases, and the diamond-patterned decorative motifs on the drop-front mirror those of our secretaire.

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ENCRIER PENDULE EN BRONZE PATINÉ ET DORÉ D'ÉPOQUE EMPIRE, VERS 1805

AN EMPIRE PATINATED AND GILT-BRONZE CLOCK INKSTAND, CIRCA 1805

en forme de navire romain centré d'un cadran ajouté à titre postérieur avec des chiffres romains, le poudrier et l'encrier avec couvercle en forme de coq, surmonté de Neptune, sur une double base décorée de cygnes et de tortues, le mouvement inscrit « *avance et retard* », étiquette d'une ancienne vente aux enchères allemande sous la base ; (*quelques éléments manquants*)
Haut. 34 cm, long. 35 cm, larg. 13 cm ;
Height 13 ½ in, length 13 ½ in, width 5 in

shaped as a roman ship, centred with a dial added later featuring roman numerals, the pounce pot and inkwell with covers shaped as roosters, surmounted by a figure of Neptune, resting on a double-tiered base decorated with swans and turtles, the movement inscribed "avance" and "retard", label from an old German auction under the base ; (*some elements missing*)

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
La collection Pierre-Jean Chalençon - Napoléon : L'Empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8-16 septembre 2018

BIBLIOGRAPHIE

La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, ill. p. 80
P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 40

BIBLIOGRAPHIE COMPARATIVE

N. Wenowa, Vergoldete Bronzen : Meisterwerke aus dem Zarenschloss Peterhof, Iphofen, 1998, catalogue d'exposition, Knauf-Museum, 30 juillet - 8 novembre 1998, p. 58, n°48

This inkstand, later transformed into a clock, is a model created under the First Empire. Its three compartments originally held ink, a sponge, and the powder necessary for writing. The handles, shaped as rooster busts, recall the vermeil inkstand crafted by Odiot for Napoleon I, now preserved at the Mobilier National.

A similar model is found in several public collections, notably at the Peterhof Palace in Saint Petersburg and Anglesey Abbey in Lord Fairhaven's collection.

Two examples have recently appeared at auction: one from the Kenneth Neame Collection (Christie's Paris, *Kenneth Neame Collection*, June 13, 2018, Lot 26), and another with provenance linked to King Charles XV of Sweden (Stockholms Auktionsverk, June 7, 2017, Lot 2280).

€ 15,000-25,000

Edouard-Louis Dubufe, Adolphe-Edouard Mortier, duc de Trévise, 1844, musée de l'Armée, Paris

57

MOBILIER DE SALON EN BOIS DORÉ D'ÉPOQUE EMPIRE, VERS 1810, ESTAMPILLE DE PIERRE-BENOIT MARCION, AYANT APPARTENU AU MARÉCHAL MORTIER, DUC DE TRÉVISE

AN EMPIRE GILTWOOD FURNITURE SET, CIRCA 1810, STAMPED BY PIERRE-BENOIT MARCION, BELONGING TO MARSCHAL MORTIER, DUKE OF TREVISO

comprenant deux fauteuils, deux chaises et un canapé en forme de haricot, les montants en carquois, garniture de soie damassée bleue, deux fauteuils estampillés *P. MARCION* et avec une étiquette « *Maréchal Mortier, Salon de jeux rez-de-chaussée CH* », une chaise estampillée *P. MARCION*, une chaise avec une étiquette « *Maréchal Mortier, Salon de jeux rez-de-chaussée CH* »
(5)
Canapé: Haut. 96 cm, larg. 177 cm, prof. 69 cm ; Height 37 ¾ in, width 69 ¾ in, depth 27 in
Fauteuils: Haut. 97 cm, larg. 66 cm ; prof. 53 cm; Height 38 in, width 26 in, depth 21 in
Chaises: Haut. 93 cm, larg. 48 cm ; prof. 46 cm ; Height 36 ½ in, width 19 in, depth 18 in

comprising two armchairs, two chairs and a bean-shaped sofa, with quiver mounts, with a blue embossed silk upholstery,, two armchairs stamped *P. MARCION* and with label « *Maréchal Mortier, Salon de jeux rez-de-chaussée CH* », one chair stamped *P. MARCION*, one chair with a label « *Maréchal Mortier, Salon de jeux rez-de-chaussée CH* »

PROVENANCE

Grand salon du rez-de-chaussée de l'hôtel d'Hurnières pour le Maréchal Mortier (1768-1835) ;
Un fauteuil : vente Christie's Londres, 18 mai 1995, lot 256, puis vente Christie's Londres, 25 novembre 2014, lot 156.

BIBLIOGRAPHIE

J.-P. Planchon, *Pierre-Benoît Marcion (1769-1840), ébéniste de Napoléon*, Saint-Rémy-en-l'Eau, 2007, p.153 (n°46/F11), p. 171 (n°Es280), p. 172 (n°164/Es282)

BIBLIOGRAPHIE COMPARATIVE

D. Alcouffe, A. Dion-Tenenbaum, P. Ennès, *Un âge d'or des Arts Décoratifs 1814-1848*, Paris, 1991, catalogue d'exposition, Grand Palais, 10 octobre - 30 décember 1991, p. 289, n° 149

Pierre-Benoît Marcion, Cabinetmaker, received master status in 1798.

Our salon furniture, commissioned from Pierre-Benoît Marcion—one of the Empire's leading armchair suppliers—furnishes the grand salon on the ground floor of the Hôtel d'Humières, as detailed in the Marshal's 1835 death inventory:

"376 un meuble de salon composé de trois canapés, deux bergères, douze fauteuils, douze chaises, trois X, deux tabourets de pieds et un écran de cheminée, une console, trois tables, deux égyptiennes et quatre torchères le tout de bois sculpté et doré couverts d'étoffe de soie brochée en or 4000f"

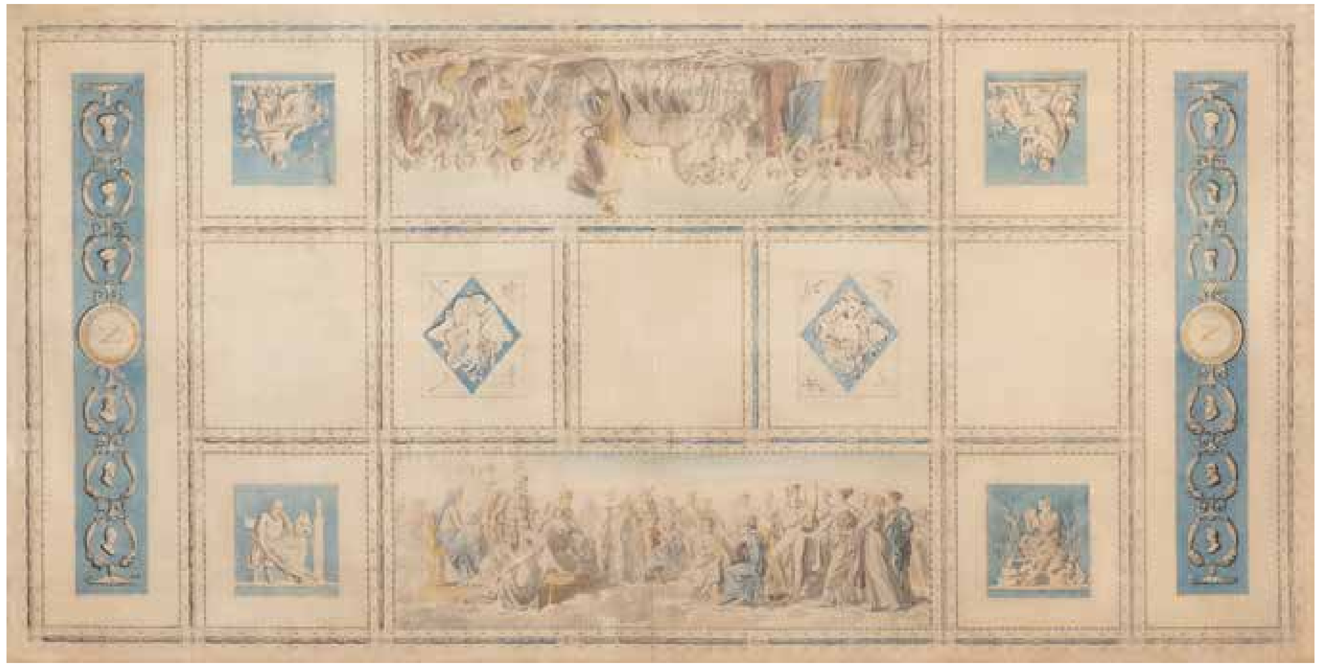
From this set, one armchair finds its way to Christie's London, sold on 18 May, 1995, lot 256, and again on 25 November, 2014, lot 156, while an unstamped table is auctioned at Millon, Paris, on 24 November 2023, lot 295.

Featuring palmettes and rosettes, the decoration of our furniture typifies Marcion's style; a nearly identical armchair, crafted for Queen Marie-Amélie at the Tuileries Palace, appears in the exhibition *Un âge d'or des Arts Décoratifs 1814–1848* (Paris, 1991, p. 289, no. 149). Similarly, the Mobilier National (GMT-1470) preserves a set of seven chairs and an armchair sharing this design.

Édouard-Adolphe-Casimir-Joseph Mortier, Marshal Mortier (1768–1835)

Beginning his military career during the Revolution, Édouard-Adolphe-Casimir-Joseph Mortier caught Napoleon's attention, who then commissioned him to conquer Hanover. Following this triumph, he rose to Marshal of the Empire in 1804 and fought alongside the Emperor in subsequent campaigns, notably distinguishing himself at the Battle of Friedland in 1807 before being named Duke of Treviso the next year. Already owning a townhouse on Rue du Faubourg Saint-Honoré, he purchased the Hôtel d'Humières on 109 Rue de Lille in 1808, though his prolonged assignments in Spain and Russia prevented him from fully enjoying it. During the Hundred Days, he supported Napoleon but, sidelined by illness, missed the Battle of Waterloo. After maintaining a low profile through the Restoration, he reentered politics under the July Monarchy, where Louis-Philippe appointed him Grand Chancellor of the Legion of Honor and later President of the Council—roles cut short when he fell victim to a Corsican assassin, Fieschi, in a failed attempt on the king's life in 1835.

€ 10,000-15,000



58

58

FRANÇOIS-PASCAL-SIMON BARON GÉRARD
1770 - 1837

Projet de plafond de la bibliothèque du Conservatoire de Musique, 1812

Project of the ceiling of the library of the Music conservatory, 1812

aquarelle sur traits de crayon, plume et encre de Chine
signé, titré et daté de « *1812* » sur le montage en bas à gauche, la frise supérieure représentant « *La Marche triomphale d'Apollon vainqueur du serpent Python* » ; celle inférieure « *Le Chœur des Muses chantant devant l'Olympe la gloire de Jupiter* », les quatre figures symboliques placées dans les coins caractérisant le genre Pastoral, le genre Religieux, le genre Tragique et le genre Comique, les frises latérales au chiffre de Napoléon ; (deux feuilles assemblées)
A vue : 40,5 x 80 cm ; 16 1/3 x 31 ½ in

watercolor over pencil, pen, and India ink
signed, titled, and dated "*1812*" on the lower left panel, the upper frieze depicts "*The Triumphal March of Apollo Vanquishing the Serpent Python*"; the lower frieze depicts "*The Choir of Muses Singing the Glory of Jupiter Before Olympus*", the four symbolic figures placed in the corners characterize the Pastoral, Religious, Tragic, and Comic genres. The side friezes bear the cipher of Napoleon ; (two sheets joined together)
The view : 40,5 x 80 cm ; 16 1/3 x 31 ½ in

PROVENANCE

Ancienne collection du neveu de l'artiste, Henri Gérard ;
Puis transmis par héritage dans la collection du comte de Foy ;
Hôtel Drouot, 3 décembre 1985, lot 11 ;
Ancienne collection Alain Latreille ;
Vente Millon & Associés, Paris, 8 décembre 2010, lot 157.

EXPOSITION(S)

Le Sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin – 25 septembre 2022

BIBLIOGRAPHIE

Le Sacre de Napoléon, 2022, catalogue d'exposition, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022
H. Gerard, *Lettres adressées au Baron François Gerard peintre d'histoire par les artistes et les personnages célèbres de son temps*, Paris, 1888, 2e volume, décrit p. 403
H. Gerard, *Œuvre du Baron François Gerard*, Paris, 1857, 3e volume, gravé par Ed. Rosotte

The Conservatoire National de Musique was founded in 1795 during the French Revolution, but it was under Napoleon Bonaparte, as First Consul and later Emperor, that it truly took on a structured form and was solidified as an institution of higher musical education. Napoleon recognized the importance of music in national culture and in shaping the image of imperial grandeur. However, historical events prevented the realization of the Conservatoire de Musique library, with this drawing serving as a rare testament to the ceiling project.

A preparatory drawing for this same ceiling, sketching "Le Triomphe d'Apollon," was sold at Christie's Paris on November 15, 2006, lot 201. This composition was intended to adorn one of the ceiling's two friezes.

€ 15,000-20,000

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BIDET EN ACAJOU ET LAITON DORÉ D'ÉPOQUE CONSULAT, VERS 1800, ESTAMPILLE DE GEORGES JACOB, LA DOUBLURE PAR MARTIN-GUILLAUME BIENNAIS

A CONSULAT GILT-BRASS MOUNTED MAHOGANY BIDET, CIRCA 1800, STAMPED GEORGES JACOB, THE LINER BY MARTIN-GUILLAUME BIENNAIS

le couvercle à charnière avec une trappe, centré d'un écusson gravé de l'initiale *B*, sur des pieds fuselés cannelés, l'intérieur garni de cuir vert, la doublure en métal argenté gravée « *Biennais Orfèvre du Premier Consul St Honoré n°119 au singe violet* », estampillé deux fois sur le corps et deux fois sous le corps *G. IACOB* et une fois *JME*
Haut. 44,5 cm, larg. 24,5 cm, prof. 56,5 cm ;
Height 17 ½ in, width 9 3/5 in, depth 22 ¼ in

plain, resting on four column-shaped feet, opening with a small hinged cover, centred with a shield engraved with the initial *B*, with a silver-plated liner engraved « *Biennais Orfèvre du Premier Consul St Honoré n°119 au singe violet* », stamped twice on body and twice underneath *G. IACOB* and one *JME*

Détail

PROVENANCE

Sotheby's Paris, *Anciennes collections du Musée Grévin*, 12 mars 2002, Lot 95

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, p. 121-123

Several exquisite examples are preserved in national collections, such as a bidet in walnut, violet wood, and gilt bronze crafted by BVRB II, delivered in 1741 for Louis XV at the Château de Bellevue, now held at the Château de Versailles.

Napoleon I, ever attentive to his comfort, never travels without a portable bidet. Several bidets are commissioned for the Emperor, including one, like ours, crafted by Jacob-Desmalter in 1810 for Napoleon's bathroom at the Grand Trianon. Another, delivered between 1809 and 1814 by Martin-Guillaume Biennais and preserved at the Château de Fontainebleau, matches ours in decoration and accompanies Napoleon on his campaigns.

Biennais, who described himself as a cabinet-maker and fan-maker, worked with a number of renowned Empire craftsmen, including cabinet-makers Moreau and Georges Jacob, and architects such as Percier and Fontaine.

The quality of the object, its decoration and the monogrammed letter B on the lid suggest that it was made for Bonaparte when he was First Consul.

⊙ € 12,000-18,000

59

60

DOUZE ASSIETTES À DESSERT À FOND VIOLET EN PORCELAINE DURE DE SÈVRES POUR LE SERVICE DE NAPOLÉON IER AU PALAIS DE BORDEAUX, VERS 1807-1808

TWELVE SÈVRES (HARD PASTE) PORCELAIN VIOLET-GROUND DESSERT PLATES FROM THE SERVICE FOR NAPOLÉON I AT THE PALAIS DE BORDEAUX , CIRCA 1807-1808

chacune centrée d'une rosace dorée, entourée d'un fond violet, le marli décoré d'une guirlande d'anémones roses et de feuillages, *marques partiellement lisibles en rouge de la Manufacture Impériale de Sèvres et 7 pour 1807 ou 8 pour 1808, marque de peintre pour Cyprien-Julien Hirel de Choisy et M.B. probablement pour Marie-Jeanne-Barbe sur quelques pieces en email rouge, divers numéros et lettres en creux*
(12)
Diam. 23 cm ; Diam. 9 in

each with a central gilt rosette within a violet-ground band and border of trailing pink anemones and foliage, *partially erased red stencilled Manufacture Impériale de Sèvres marks above 7 for 1807 or 8 for 1808, painter's mark for Cyprien-Julien Hirel de Choisy and M.B. mark probably for Marie-Jeanne-Barbe to some pieces in red enamel, various incised letters and numerals*

PROVENANCE

Empereur Napoléon Ier, Palais de Bordeaux, acheté en juin 1808;
Galerie Royal Provenance, Paris

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 270, no. 113

The service to which these plates belong was bought on 25 June 1808 for Napoléon I's use at the Palais de Bordeaux. On their way to Spain to resolve a dynastic quarrel, the Imperial couple stopped in Bordeaux in Spring 1808. It was the Emperor's custom to furnish the different palaces he stayed in, such as the Palais Rohan in Bordeaux and the Palais de Marracq in Bayonne. A dinner and dessert service, described as '*fond violet frise anémone coloriée*', it was recorded in the Sales Register on 9 March 1808 (Sèvres, Cité de la céramique, Archives, Vu1, fol. 56) and included ninety plates, thirty-six soup plates and a variety of other forms. The total cost for both parts amounted to 3314 francs, plus an additional supplement of two small baskets at 288 francs. See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 270, no. 113. A single plate from the service was sold at Bonhams, London, 27 October 2021, lot 26.

€ 6,000-8,000

J.-P.-M. Jazet d'après F.-H. Schopin, Divorce de l'Impératrice Joséphine, 1851, châteaux de Malmaison et Bois-Préau

61

GRAND PORTEFEUILLE EN PLEIN MAROQUIN ROUGE, AVEC INSCRIPTION DORÉE AUX PETITS FERS « ANNULLATION CANONIQUE DU MARIAGE DE LEURS MAJESTES L'EMPEREUR ET ROI NAPOLEON ET L'IMPERATRICE REINE JOSEPHINE »

A LARGE FULL RED MOROCCO PORTFOLIO, WITH GILDED INSCRIPTION 'ANNULLATION CANONIQUE DU MARIAGE DE LE LEURS MAJESTES L'EMPEREUR ET ROI NAPOLEON ET L'IMPERATRICE REINE JOSEPHINE'

maroquin à long grain de format in-folio, ornements dorés au fer au bord des plats et sur le dos avec une alternance d'aigles et d'abeilles, fermant par quatre rubans, l'intérieur garni en bleu
Haut. 41 cm, larg. 31 cm ;
Height 16 in, width 12 ¼ in

long-grained morocco in folio format, gilded ornaments on the edges of the boards and on the spine with alternating eagles and bees, closed with four ribbons, inside trimmed in blue.

PROVENANCE

Osenat, Fontainebleau, 3 juillet 2005, lot 472

EXPOSITION(S)

Napoleon Special Exhibition, Shanghai Himalayas Museum, Pudong, Shanghai, 27 octobre 2018 – 28 février 2019

Notre portefeuille forme une paire avec un second, plus petit, conservé aux Archives nationales (AE II 1336) présenté de juin à décembre 1969 au Grand Palais lors de l'exposition Napoléon (n° 475). Ce second portefeuille a également été présentée, avec les écrits, lors de l'exposition *Joséphine* au musée du Luxembourg, Paris, 12 mars - 29 juin 2014

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection,* Paris, 2019, p. 138-139
P.-J. Chalençon, *Napoléon: An Intimate Portrait*, 2005, p. 4

After several years without producing an heir, Napoleon finds himself compelled to divorce his beloved wife, Joséphine de Beauharnais, to seek a new spouse more capable of providing one. The decree is pronounced on December 15, 1809—a wrenching moment for both, with Napoleon losing "sa bonne étoile," though the former spouses continue to correspond regularly. Joséphine leaves the imperial palaces for her Rueil estate, where she hosts politicians and prominent figures from the arts.

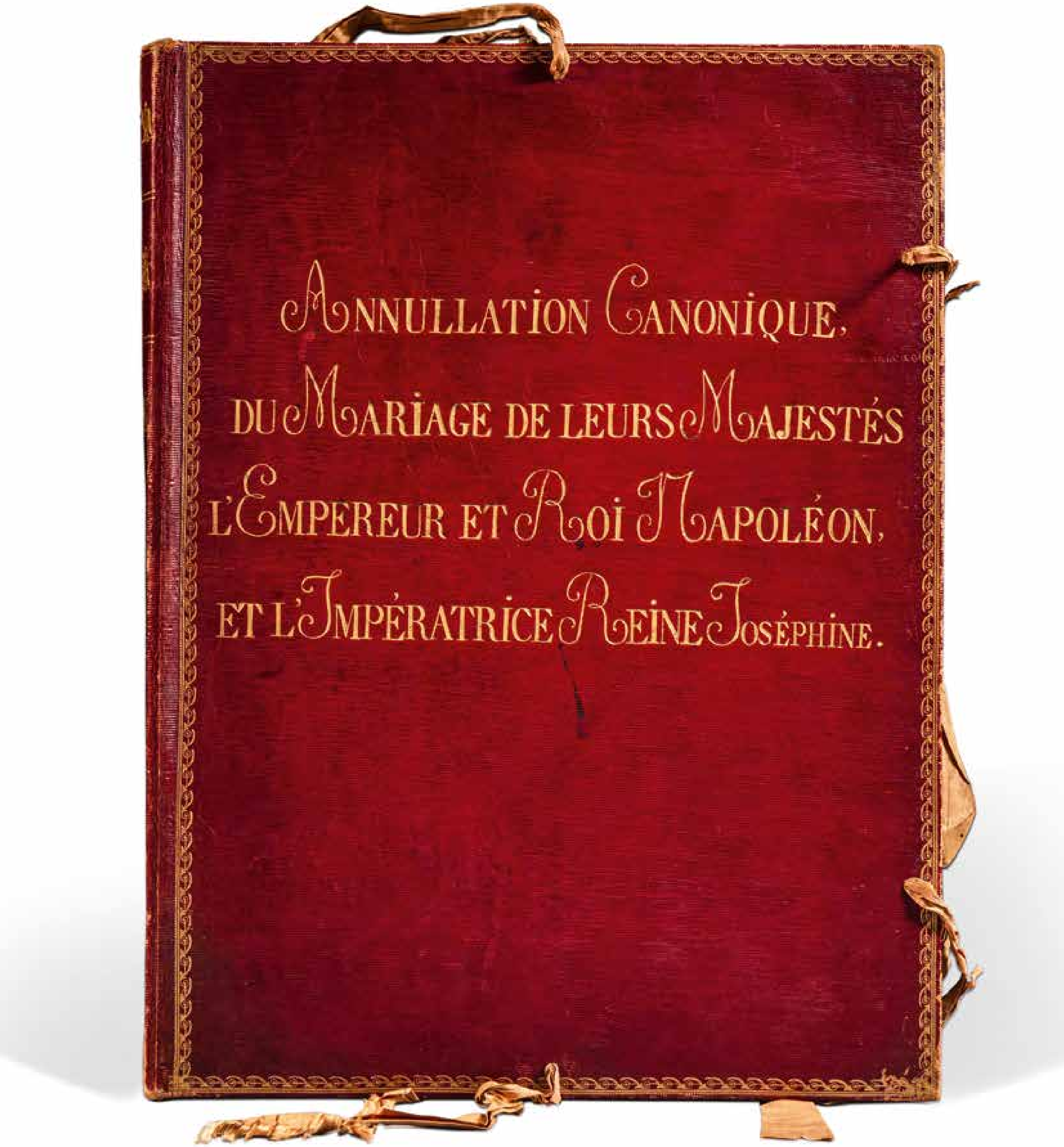
Negotiations to find his new wife begin swiftly, spearheaded by Talleyrand, who also seeks a strong political alliance. By January 1810, the choice narrows to three young women: Maria Augusta, Princess of Saxony; Grand Duchess Anna Pavlovna, the youngest sister of Alexander I; and Archduchess Marie-Louise of Habsburg-Lorraine, Austria. Marie-Antoinette's grandniece is ultimately selected, and talks commence in February, culminating in the imperial wedding at the Louvre Palace on April 2, 1810.

Our portfolio forms a pair with a smaller one, held at the National Archives (AE II 1336), displayed from June to December 1969 at the Grand Palais during the *Napoleon* exhibition (no. 475). Originally, both contained all official documents related to the imperial marriage annulment, including testimonies from figures like Talleyrand. Notably, both portfolios bear the same inscription, "Annullation Canonique du Mariage de leurs Majestés l'Empereur et Roi Napoléon et l'Impératrice Reine Joséphine," executed with identical gilding tools and reflecting the period spelling of "annullation" with double "l."

These official documents are now preserved in the smaller portfolio at the National Archives. However, not all could fit, particularly Talleyrand's testimony, written on large sheets too big for the small portfolio, whose dimensions match our larger one. It is highly likely that our portfolio thus held the oversized documents.

This historic portfolio stands as a poignant testament to the turning point in Napoleon's life between 1809 and 1810. At the height of his reign, he sacrifices his love for Joséphine—who shared in all his triumphs—to secure his dynasty by producing an indisputable heir.

€ 50,000-80,000



62

ASSIETTE EN PORCELAINE DE SÈVRES DU SERVICE EGYPTIEN COMMANDÉ PAR L'IMPÉRATRICE DOUAIRIÈRE JOSÉPHINE, 1811

A SÈVRES (HARD PASTE) PORCELAIN BEAU BLEU GROUND DESSERT PLATE FROM THE 'EGYPTIAN SERVICE' ORDERED BY THE DOWAGER EMPRESS JOSÉPHINE, 1811

le centre peint en gris avec le temple de Philae en Egypte, signé *Swebach* en bas, au revers la légende "Autre vue de l'Isle de Philaé de l'Ouest à l'Est", la bordure à fond beau bleu décoré de hyéroglyphes stylisés et motifs égyptisants dorés, *marque en rouge de Sèvres et date 1811 et 28.j.v"en émail vert, marque L en creux, diverses marques en creux*
Diam. 23,5 cm ; Diam. 9.1/4 in.

the centre painted *en gris* with the temple of Philae in Egypt, *signed by Swebach* on the lower left of the scene, inscribed 'autre vue de l'Isle de Philoé de l'Ouest à l'Est' in black on the reverse, the beau bleu ground gilt with a figural border incorporating hieroglyphic tablets and Egyptian-inspired motifs, *red stencilled de Sevres mark and date 1811, 28.j.v in green enamel, incised letter L, indistinct incised numerals*

PROVENANCE

Réalisée en octobre 1811 pour la livraison d'un service pour l'Impératrice douairière Joséphine, commandé par Napoléon Ier en janvier 1810. Le service est livré en avril 1812 ;
Service renvoyé à la manufacture en avril 1812 et conservé dans les magasins pendant six ans ;
Offert par Louis XVIII le 21 mars 1818 à Arthur Wellesley (1769-1852), duc de Wellington, ambassadeur de Grande Bretagne en France dont soixante-six assiettes sur les soixante seize réalisées ;
Osenat, Fontainebleau, 8 décembre 2019, lot 218.

EXPOSITION(S)

Musée de Saint Omer, *Le Sacre de Napoléon*, 18 juin-25 septembre 2022

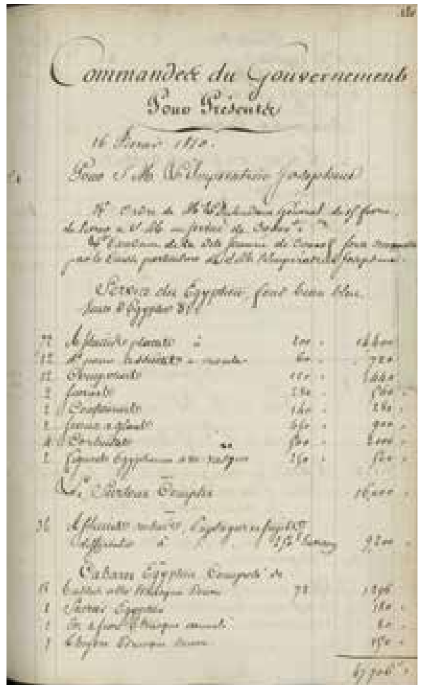
BIBLIOGRAPHIE

Musée de Saint Omer, *Le Sacre de Napoléon*, 18 juin-25 septembre 2022, p. 11
Cat exp. *Napoléon Ier et la manufacture de Sèvres, l'art de la porcelaine au service de l'Empire*, galerie Aveline, 8 septembre-9 octobre 2016
C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 289, no. 184
N Kazakévitch, « Porcelaine de Sèvres, le service égyptien en Russie », *Sèvres, Revue de la société des amis du musée national de Céramique*, n° 4, 1995, pp. 24-29.
T. Préaud et P. Arozzoli-Clémentel¸ « Le service égyptien offert par Napoléon 1er au Tsar Alexandre 1er de Russie en 1808 », *Versailles et les Tables royales en Europe*, catalogue d'exposition, 3 novembre 1993 – 27 février 1994, pp. 236, 358-364.
S. Grandjean, "Le cabaret égyptien de l'Impératrice Joséphine", La Revue du Louvre, avril 1985, n° 2, pp. 124 et s.
C. Truman, *The Sevres Egyptian Service 1818-1812*, Londres, 1982.
P Arizzoli-Clémentel, « Les surtout impériaux en porcelaine de Sèvres, 1804-1814 », *Keramik-Freunde der Schweiz, Mitteilingsblat*, n° 88, mai 1976, p. 17
J. Wilson, « Little Gifts Keep Friendship Alive, an Historic Sèvres dessert Service", Apollo, juillet 1975, pp. 50-60.
P. Verlet, *Les Grands Services de Sèvres*, 1951, pp. 46-48.

€ 80,000-120,000

Détail du revers de l'assiette

Dominique-Vivant Denon, Voyage dans la Basse et la Haute Egypte, pendant les campagnes du général Bonaparte, 1802, pl. 72, n°2, Vue de l'île Philae de l'ouest à l'est, avec les annotations d'Alexandre Brongniart



Commandes du Gouvernement
Pour Présents

Registre des archives de Sèvres décrivant le service Egyptien

The Egyptian Service, crafted at the Sèvres manufactory, reflects France's fascination with Egypt and the wave of Egyptomania that swept through the decorative arts in the early 19th century.

On 2 July 1798, General Bonaparte landed in Alexandria to seize Egypt and parts of the Orient, aiming to block Britain's route to India. Beyond a military campaign, Bonaparte envisioned a scientific expedition, inviting 150 scholars—historians, botanists, mathematicians, chemists, geologists, and painters—to join his troops. Among them, Dominique-Vivant Denon (1747–1825), who would later become the first curator of the Louvre Museum, stands out as the most renowned. A diplomat under the Ancien Régime, Denon also saw himself as a traveling artist, equipped with a full draftsman's kit. Having already published an account of his travels in Italy—where he amassed an impressive collection of Etruscan and Roman vases and antiquities, sold to the Sèvres manufactory in 1785—he managed to join the Egyptian expedition. Upon arriving in Alexandria, he began sketching monuments, ruins, undeciphered hieroglyphs, and scenes of daily life in numerous notebooks. He later described the challenges of drawing in such conditions: "*dessins que j'ai fait le plus souvent sur mon genou, ou debout, ou même à cheval: je n'ai jamais pu en terminer un seul à ma volonté, puisque pendant toute une année je n'ai trouvé une seule table assez bien dressée pour y poser un règle*."

Back in France, Denon published a seminal two-volume work in 1802, *Voyage dans la Basse et la Haute Egypte pendant les campagnes du général Bonaparte en 1798–1799* (Travels in Lower and Upper Egypt during General Bonaparte's Campaigns of 1798–1799). This book offered a glimpse of ancient monuments still buried in the Egyptian desert at the dawn of the 19th century—a valuable record, as some of those structures later vanished or succumbed to time's ravages.

Such is the case with our plate, which depicts the Temple of Isis on the island of Philae in Upper Egypt, built by the Ptolemaic dynasty in the 4th century BC. The scene reveals the temple's various gates and later annex temples. Between 1974 and 1976, all the island's structures were relocated to save them from the rising waters of Lake Nasser, a consequence of the Aswan Dam's construction starting in 1970.

This scene carries deep emotion, as for ancient Egyptians, the location of a temple mattered more than the buildings themselves. Thus, this plate stands as one of the last testaments to the original site of an Isis cult.

Denon's publication opened up Egyptian forms, styles, and motifs to artists, unveiling a captivating land and allowing them to pay tribute to Bonaparte's triumphant return from the Egyptian campaign—most notably after his victory at the Battle of the Pyramids in 1798. This sparked an Egyptian-inspired trend across Europe. Furniture began featuring Egyptian-style caryatids, paintings portrayed an idealized Orient, and decorative arts drew from Egyptian shapes and designs.

Alexandre Brongniart (1770–1847), director of the Sèvres manufactory, sought to cement this Egyptian vogue by creating a grand service based on Denon's engravings, starting in 1804.

By June 1805 (Messidor, Year XIII), part of the service was complete, with 26 of the 72 commissioned plates finished. Painter Jacques-François Swebach was tasked with the central scenes, while the hieroglyphs were designed by architect Théodore Brongniart, Alexandre's father.

Excluding the table centerpiece, the service was finished in 1806 and put in storage on 31 December of that year. Soon after the Treaty of Tilsit mended ties between France and Russia on 2 July 1807, the Emperor designated the service as a diplomatic gift. In September, Marshal of the Palace Duroc inquired if the service was ready for delivery, though it wasn't dispatched until October 1808—first to the

Tuileries, then to Russia. Remarkably complete, this service is now housed at the Kuskovo Museum in Moscow, with a few pieces at the Hermitage Museum in St. Petersburg.

Painter Jacques-François Joseph Swebach (1769–1823) had been at Sèvres since 1802, specializing in battle scenes, genre paintings, and landscapes. He contributed to major imperial services, like the Emperor's personal set and the "various views" service. Thanks to the Egyptian Service, Tsar Alexander I invited him to St. Petersburg as chief painter of the Imperial Porcelain Manufactory, a role he held until 1820.

The Egyptian trend persisted throughout the Empire, notably with Joséphine, who, on 4 October 1808, ordered a blue-ground tea service with scenes from Denon's work, now at Malmaison. Its success prompted the Emperor to commission one for himself in 1809 (now at the Louvre), followed by another for Joséphine in 1810 (Napoléon Foundation), and yet another as a gift for the Countess of Montebello (Oyster Bay, USA, Twinight Collection), also in 1810.

Joséphine's deep fascination with Egyptomania was unmistakable. After her 1809 divorce from Napoléon, he wrote to her on January 7, 1810: 'I've ordered a very fine porcelain service made for you. They'll take your instructions to ensure it's exquisite.' Now an empress dowager, she commissioned a reissue of the Egyptian Service gifted to the Tsar. Working closely with Brongniart at Malmaison, she oversaw a set comprising 72 plates, 12 mounted plates, 12 compotes, two sugar bowls, two jam pots, two ice buckets, four baskets, four Egyptian figures with basins, and a full centerpiece—costing 34,780 francs.

Just as with the first service, Swebach was tasked with painting the central scenes—a job he carried out between January 1811 and April–May 1812, earning 50 francs per plate—and our plate, completed in October 1811, bears purple inscriptions on the underside added by the gilder Legrand.

Though 72 plates were planned, 76 were made.

By 1 April 1812, the service was ready for delivery to Malmaison. Despite the effort put into its creation, Joséphine found it "too severe" and returned it to the manufactory, where it sat in storage for six years.

On 21 March 1818, Louis XVIII gifted it to the Duke of Wellington, victor of Waterloo, after learning of the duke's—then Britain's ambassador in Paris—fondness for antique porcelain. The King wrote: "In Paris, March 20, 1818, I heard, my dear lord, that at a dinner at your home a few days ago, you expressed a preference for old porcelain over new. Allow me to challenge that view and, to help you decide if I'm right, please accept a few plates that might hold their own in the comparison. I'm encouraged by an old proverb I'll try to render in your tongue: 'Do little gifts—keep friendship alive.' I seize this chance to renew, my dear lord, my assurances of friendship and all my sentiments for you. Louis."

The Duke took the service to Stratfield Saye in Hampshire, then to Apsley House in London. The Victoria and Albert Museum acquired it from his descendants in 1979, where parts are displayed today, with the rest on deposit at Apsley House.

Of the 76 plates in this second service, 66 went to the Duke; the fate of the other 10 isn't precisely documented. Some are traced, like one depicting "the battle of April 2, 1799," at the Sèvres Museum since 1835, and another from 1811 with a military divan, there since 1989. Two appeared at auction: the Brouwet collection sale in Paris, 27-28 May, 1935 (lot 72), and Tajan, 16 October 1997 (lot 83D), featuring the "Ruin of a Temple on Elephantine Island" and "A Young Child Brought Before General Desaix." A plate from the service, painted with 'Dyvan militaire', was sold at Christie's, London, 3 July 1989, lot 53.

LES SERVICES À FOND OR DE JOSÉPHINE ET EUGÈNE DE BEAUHARNAIS

LOTS 63 et 64

The pairs of plates in the following two lots were originally part of two specially commissioned gold-ground dessert services, the first ordered by Joséphine de Beauharnais (1763-1814), shortly after her divorce from Emperor Napoléon I in 1809 (lot 63), and the second, by her son Eugène de Beauharnais (1781-1824), soon afterwards (lot 64). They were made by the celebrated Dihl et Guèrhard manufactory, an innovative hard-paste porcelain producer, established in Paris in the early 1780s by Christophe Dihl and Antoine Guérhard. The factory was renowned for its extraordinarily high-quality painting, skilled use of matt and burnished gilding, and new experimental glazes.

Joséphine's service was intended for use at formal receptions held at the château de Malmaison, her home outside Paris, and was ordered after she rejected as too austere a Sèvres service with Egyptian views that she had requested from the factory's director, Alexandre Brongniart. Her Dihl et Guèrhard service was delivered in stages in May 1811, on 4 June of the same year, and 2 October 1812, with the final delivery arriving on an unspecified date in 1813. It comprised 213 pieces at a total cost of 46,976 francs. After the death of the Empress, the service appears on the inventory of her belongings, drawn up on 8 June 1814, listed as nos. 430 and 431. It included a wide variety of shapes, among them, large centrepiece baskets supported on the heads of four gilt biscuit addorsed caryatids as well as gilt biscuit figures of putti, small vases, various shaped serving dishes and footed fruit dishes, ice cream coolers, sugar bowls and stands, two types of cups and saucers, and plates. Two types of plates were produced: eighty with finely painted scenes, probably by two of the factory's most accomplished artists, Martin Drolling (1752-1817) and Jean-Louis Demarne (1744-1829) and in addition, twenty-four plates '*plein or, pour poser le fruit*' with a highly burnished gold ground, the centre tooled with her crest of an Imperial eagle within a crowned ermine mantle. The borders of both types of plates were *ciselé* with a double border of vines, leaf-tips and rosettes.

Soon afterwards, Joséphine's son, Eugène de Beauharnais, commissioned a similar ninety-four-piece service for himself. Of smaller size, it did not include the more elaborate table ornaments incorporated in his mother's service and encompassed only forty-eight plates with painted scenes and twenty-four gold-ground fruit plates, on which a simple foliate scroll initial 'E' replaced her crest. Differentiating the non-crested pieces,[1] for which the same shapes appear in both orders is difficult, and this is particularly true of the plates with painted scenes which included a wide variety of historical, landscape and genre subjects including views of Rome, Paris, London, Venice and St. Petersburg, some based on engravings, and also copies of Dutch or Flemish paintings at Malmaison, often with the names of the original artists on the reverse.

Upon Joséphine's death in 1814, Eugène and his sister Hortense inherited the contents of Malmaison and although works of art and furnishings were sold to meet Joséphine's enormous debts, her Dihl et Guèrhard dessert service was kept by Eugène and joined with his own at the Leuchtenberg Palace in Munich. Both services were in turn inherited, in 1824, by Eugène's youngest son, Maximilian Joseph Eugène Auguste Napoléon de Beauharnais (1817-1852), 3rd Duke of Leuchtenberg. In 1839, Maximilian married Grand Duchess Maria Nikolaevna, daughter of Tsar Nicholas I of Russia and Empress Alexandra Feodorovna, the Tsar only granting his permission for the marriage between his beloved eldest daughter and the German duke on condition that Maria did not leave Russia to live abroad. Thus, the couple established their home in St. Petersburg, where the two Dihl et Guèrhard services were shipped in 1839, along with other works of art originally from the collection at Malmaison, and delivered to the newly built Mariinsky Palace, named after Maria.

The services remained in the collections of the Dukes of Leuchtenberg in St. Petersburg until Olga Nikolaevna, widow of Maximillian and Maria's youngest son, Prince Georgii Maximilianovich Romanowsky (1852-1912), 6th Duke of Leuchtenberg, took responsibility for pieces originally from her husband's great-grandmother's collection at Malmaison, including the de Beauharnais dessert services. Conscious of the highly unstable political climate in St. Petersburg, she made a detailed hand-written inventory of the holdings, submitting it on 10 March 1919. Coverage under such a 'security certificate' meant that the Leuchtenberg Collection was now under the protection of the government and could not be removed from the premises. Regardless, the palace was taken over by the Soviet government, becoming the Palace of Labour, and the works of art removed to storage at the Novo-Mikhailovsky Palace. From there, they were eventually moved to the Winter Palace before entering the Hermitage collections via the State Museum Fund. Subsequently, Joseph Stalin's regime saw works of art from the Hermitage collections sold to the West to obtain hard currency.[2] These sales included some of the gold-ground plates with crested or initialled ornament from the two Dihl et Guèrhard de Beauharnais services, and are recorded in the journal entry of Mrs Mary Mallory Harahan for Tuesday 26 July 1932 as follows: 'I bought at Torgsin in Astoria 32 porcelain plates, Gold decorations all over with Crest others with E. These plates and compote I also bought was a present from Napoléon to Elizabeth (sic) and were in the Hermitage. These are great treasures also the plates made for Yusupov I bought in Imperial Palace.'[3]

Baron Gérard, Impératrice Joséphine, 1808, château de Fontainebleau

Baron Gérard, Le Vice-roi Eugène de Beauharnais, 1810-1811,Stockholm, Oscar II Foundation

Components of the Dihl et Guèrhard de Beauharnais services are still held in the Hermitage. However, pieces from these services can also be found at Malmaison, the Napoléon Foundation, Paris, and in private collections. For a detailed discussion of both services, the history of their ownership and the decoration, see the following literature: Natalia Kasakiewitsch, 'Das Service des Eugène de Beauharnais', *Keramos* 141, July 1993, pp. 13-32 and Tamara Rappe, et al, *France in Russia: Empress Josephine's Malmaison Collection*, exhibition catalogue, Hermitage Rooms at Somerset House, London, 2007, pp. 41-55 and 86-93, cat. nos. 16-38. For a complete list of the components of both services, see Bernard Chevallier, 'Les services de Dihl et Guérhard de l'impératrice Joséphine et du prince Eugène', *Revue de la Société des Amis du musée national de Céramique*, no. 3, 1994, pp. 25-29 and 74-75. Seven sorbet cups and saucers from Josephine's service, now in the Napoléon Foundation, Paris, are illustrated by Odile Nouvel-Kammerer, *Symbols of Power, Napoleon and the Art of the Empire Style 1800-1815*, New York, 2007, exhibition catalogue, p. 322, cat. no. 226. In addition to the sugar bowls sold at Christie's, New York, 5 April 2022, lot 54, a centrepiece basket from Joséphine's service from the collection of Laurence A. Steinhardt, United States Ambassador to the Soviet Union, acquired during his tenure 1939-1941, was sold from the Steinhardt-Sherlock Trust, at Christie's, New York, 9 June 2009, lot 98.

1. See, for example, the pair of pierced sugar bowls on fixed stands, where there is no space for a crest or initial to appear, sold at Christie's, New York on 5 April 2022, lot 54.
2. To attract foreign currency into the state coffers, the government opened a chain of stores named Torgsin (a Russian acronym for 'Trade with Foreigners'). These stores provided the Soviet population as well as diplomats and tourists an opportunity to buy goods that were scarce or not available in ordinary shops, using foreign currency, gold, silver, or other valuable possessions.
3. The Yusupov manufactory plates mentioned, painted with botanical specimens with gilt foliate wreath bands, were sold at Christie's New York, 13 April 2011, lots 318-325.

63

PAIRE D'ASSIETTES EN PORCELAINE DE PARIS (DIHL ET GUÉRHARD) À FOND BRUNI OR DU SERVICE DE JOSÉPHINE DE BEAUHARNAIS, VERS 1811-1813

A PAIR OF PARIS (DIHL ET GUÉRHARD) PORCELAIN BURNISHED GOLD-GROUND ARMORIAL PLATES FROM THE SERVICE MADE FOR JOSÉPHINE DE BEAUHARNAIS, CIRCA 1811-1813

chaque assiette décorée au centre des armoiries impériales, le marli bordé de feuilles de vigne et de rosettes stylisées, *marque en rouge au pinceau Mf de Dihl et Guerhard, numéros d'inventaire de l'Ermitage en émail rouge*
(2)
Diam. 24,1 cm ; Diam. 9 1/2 in.

each burnished gold plate chased in the center with the crest of Joséphine de Beauharnais, an eagle within a crowned ermine mantle and around the edge of the cavetto with a band of stiff-leaf tips, the rim with a border of stylised laurel vine and rosettes, *Mf de Dihl et Guerhard a Paris factory marks stenciled in iron-red, red enamel Hermitage inventory numbers*

PROVENANCE

Impératrice Joséphine de Beauharnais (1763-1814), livraisons confirmées en 1811, 1812 et 1813;
Par descendance à son fils, Prince Eugène de Beauharnais, Vice-Roi d'Italie prince de Venise, grand-duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt (1781-1824);
Par descendance à son fils Maximilian Joseph Eugène Auguste Napoléon de Beauharnais, 3ème duc de Leuchtenberg, Prince Romanowsky (1817-1852);
Par descendance à sa femme, la grande duchesse Maria Nikolaevna de Russie et duchesse de Leuchtenberg (1819-1876);
Par descendance à leurs enfants, Palais de Leuchtenberg, Saint Petersbourg;
Enregistré comme bien sous la protection du gouvernement à la demande d'Olga Nikolaevna, veuve du Prince Georgii Maximilianovich Romanowsky, 6ème duc de Leuchtenberg, 1919;
Transféré du palais de Leuchtenberg aux réserves du palais de Novo-Mikhailovsky puis au Palais d'Hiver et à l'Ermitage via le le fonds d'Etat du musée;
Mrs. Mary Mallory Harahan, acquis en 1932;
Par descendance jusqu'à la vente Christie's, New York, *Property from a Private Collection* , 15 avril 2011, lot 411 (partie de lot)

€ 10,000-15,000

64

PAIRE D'ASSIETTES EN PORCELAINE DE PARIS (DIHL ET GUÉRHARD) À FOND BRUNI OR DU SERVICE D'EUGÈNE DE BEAUHARNAIS, VERS 1811-1813

A PAIR OF PARIS (DIHL ET GUÉRHARD) PORCELAIN BURNISHED GOLD-GROUND PLATES FROM THE SERVICE MADE FOR EUGÈNE DE BEAUHARNAIS, CIRCA 1811-13

chaque assiette décorée au centre de l'initiale "E" en écriture anglaise, le marli bordé de feuilles de vigne et de rosettes stylisées, *marque en rouge au pinceau Mf de Dihl et Guerhard, numéros d'inventaire de l'Ermitage en émail rouge, une avec une étiquette inscrite 13, inscrit N177 à l'encre et 17566 au crayon*
(2)
Diam. 24,1 cm ; Diam. 9 1/2 in.

each burnished gold plate chased in the centre with a foliate scroll initial 'E' and around the edge of the cavetto with a band of stiff-leaf tips, the rim with a border of stylised laurel vine and rosettes, *Mf de Dihl et Guerhard a Paris factory marks stenciled in iron-red, red enamel Hermitage inventory numbers, one with applied paper inventory label with printed numeral 13, inscribed N177 in ink and 17566 in pencil*

PROVENANCE

Prince Eugène de Beauharnais, Vice-Roi d'Italie prince de Venise, grand-duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt (1781-1824);
Par descendance à son fils Maximilian Joseph Eugène Auguste Napoléon de Beauharnais, 3ème duc de Leuchtenberg, Prince Romanowsky (1817-1852);
Par descendance à sa femme, la grande duchesse Maria Nikolaevna de Russie et duchesse de Leuchtenberg (1819-1876);
Par descendance à leurs enfants, Palais de Leuchtenberg, Saint Petersbourg;
Enregistré comme bien sous la protection du gouvernement à la demande d'Olga Nikolaevna, veuve du Prince Georgii Maximilianovich Romanowsky, 6ème duc de Leuchtenberg, 1919;
Transféré du palais de Leuchtenberg aux réserves du palais de Novo-Mikhailovsky puis au Palais d'Hiver et à l'Ermitage via le fonds d'Etat du musée;
Mrs. Mary Mallory Harahan, acquis en 1932;
Par descendance jusqu'à la vente Christie's, New York, *Property from a Private Collection* , 15 avril 2011, lot 412 (partie de lot)

€ 10,000-15,000

Robert Lefevre, Portrait de Napoléon Bonaparte, 1812,
English Heritage, The Wellington Collection, Apsley House

65

[BEAUHARNAIS, EUGÈNE DE]

CODICE DI NAPOLEONE IL GRANDE pel Regno d'Italia. Edizione originale e la sola ufficiale.
Milan, dalla Reale Stamperia, 1806.

2 volumes in-4 (345 x 248 mm). Maroquin vert à long grain, large roulette florale dorée en encadrement, armes dorées au centre des plats, dos lisse abondamment orné de fers dorés, roulette intérieure, tranches dorées (*Reliure de l'époque*).

2 4to volumes (345 x 248 mm). Green straight-grain morocco, wide gilt floral roulette border, gilt arms in the center of the sides, smooth spine richly decorated with gilt tools, inner roulette, gilt edges (*Contemporary binding*).

First Italian edition of Napoleon's Civil Code.

One of the few gift copies printed on large paper, very elegant binding for Eugène de Beauharnais, Viceroy of Italy.

FIRST ITALIAN EDITION printed under the direction if L. Nardine, director of the royal printing house.

COPY ON LARGE VELLUM.

Text in two columns in Italian and French

A portrait of Napoléon drawn and engraved by J. Ph. Longhi placed as a frontispiece and a table at the end showing the distances between Milan and each departmental capital ("*Tavola delle distanze da Milano a tutti i Capo-luoghi dei Dipartimenti regolate col ragguaglio del miriametro al miglio italiano*).

On March 21, 1804, two months before the proclamation of the Empire, the Civil Code was promulgated. Napoléon proclaimed himself King of Italy in Milan on March l7, 1805, and donned the Iron crown of the Lombard kings. On June 7, he entrusted the vice-royalty to Eugène de Beauharnais. The Civil Code entered into force in the kingdom of Italy on April 1, 1806 and was then quickly translated into Italian and published under the title *Codice di Napoleone il Grande pel Regno d'Italia.* It was also under the title of *Code Napoléon* that the second French edition was published in 1807.

After the fall of the Empire, the Civil Code spread across Europe and would inspire the drafters of many national civil legislations.

"The Civil Code has accompanied the history of Italian civil law since 1806, at which time the Italian version of the Code was published in Milan under the title Civil Code of the Kingdom of Italy. This code served as the model for pre-unification Italy's Civil Code of 1865 of unified Italy and still represents a reference point for the Italian culture of the twentieth century, during which an attempt at a Franco-Italian code was made. Even after the code of 1942, the French Civil Code and French legal code are still considered as models and irreplaceable interlocuters" (Alpa Guido, "Le Code civil et l'Italie, *Revue internationale de droit comparé,* vol. 57, n° 3, 2005. p. 571-625).

The unsigned binding was very likely made by Luigi Lodigiani, bookbinder to the imperial court of Milan.

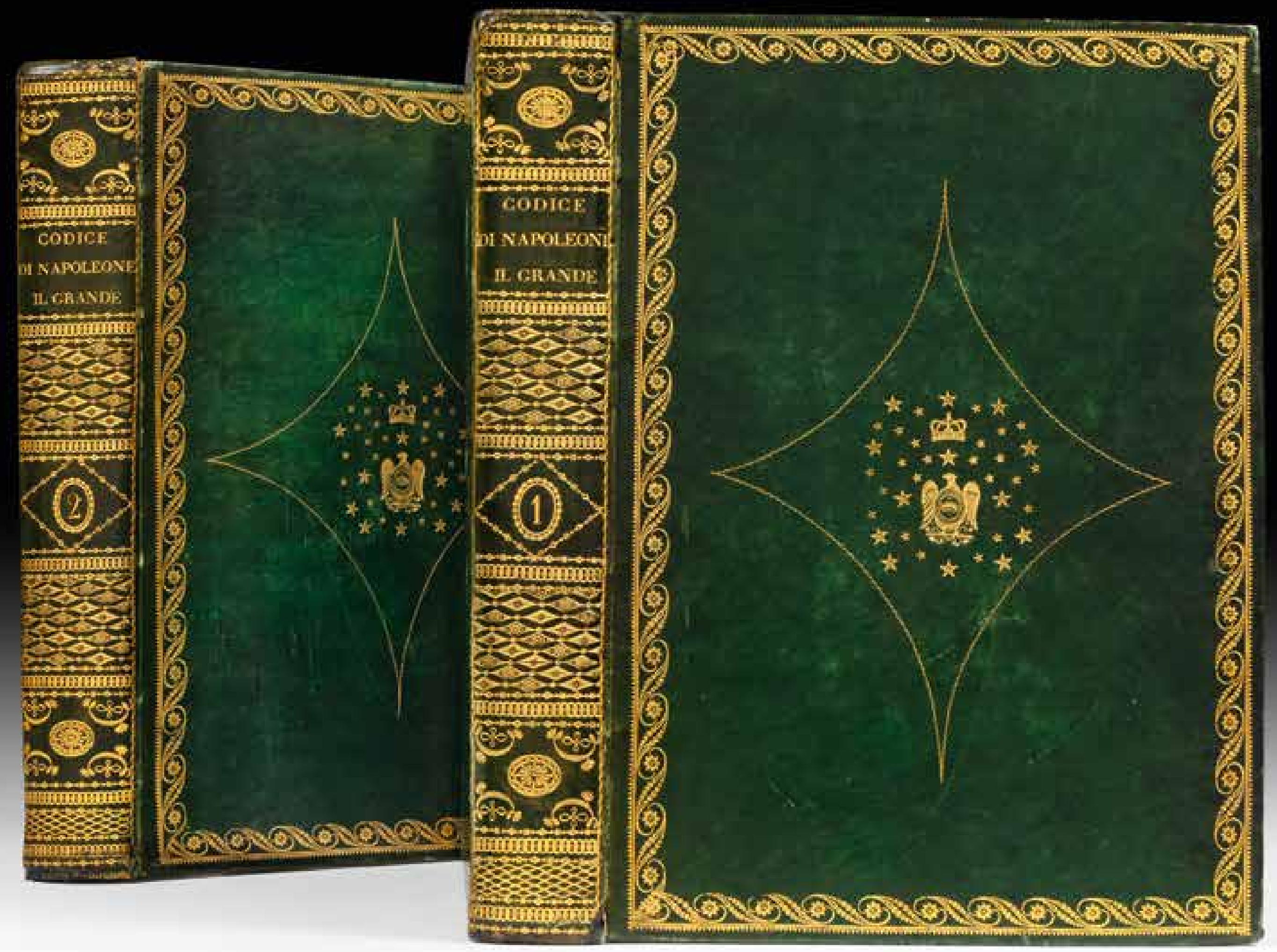
PROVENANCE

Eugène de Beauharnais (armes ; ne figure pas dans la vente "Bibliothèque Eugène de Beauharnais. Bibliothèque des ducs de Leuchtenberg", Zürich, 23-24 mai 1935).

BIBLIOGRAPHIE

Olivier, Hermal et Roton, *Manuel de l'amateur de reliure armoriées françaises*, Paris, 1934, pl. 2671 (pour un fer approchant).

€ 50,000-80,000



66

[BEAUHARNAIS, EUGÈNE DE]

Copies des actes de naissance et de baptême d'Auguste et d'Amélie de Leuchtenberg, enfants d'Eugène de Beauharnais, vice-roi d'Italie, et d'Augusta-Amélie de Bavière.

Copies of the birth and baptismal certificates of Auguste and Amélie de Leuchtenberg, children of Eugène de Beauharnais, Viceroy of Italy, and Augusta-Amélie of Bavaria.

Very precious calligraphic manuscripts on vellum in sumptuous embroidered binding with coat of arms created for Eugène de Beauharnais, probably in Milan.

[1]. Atti di nascita e di battesimo del principe Augusto Napoleone figlio delle Loro Altezze Imperiali il principe vicere e la principessa viceregina d'Italia [Birth and baptismal certificates of Prince Auguste Napoléon, son of their Imperial Highnesses the Prince Viceroy and the Princess Vicereine of Italy].
[Milan, 1811].

4to (295 x 215 mm). Sides in silk embroidered with gold, silver and polychrome cannetille threads, large frieze interlacing border with crowns at the corners, arms of Eugène de Beauharnais, King of Italy and of Bavaria and his wife, Augusta-Amélie of Bavaria, embroidered in the center of the first side, their cipher "*EA*" embroidered on the second side, smooth spine ornamented with embroidered motifs, doublure and endpapers in ivory silk, gilt edges (*Contemporary binding*).

Manuscript of 15 leaves very elegantly calligraphed in brown ink with gold highlights on vellum, the last 5 leaves blank. Signed five times as an exact copy by A. Strigeli in his capacity as Minister Secretary of State of the Kingdom of Italy. It is decorated with six compositions of interlacing decor including three with the Imperial Eagle.
It contains copies of the birth certificate of the young prince dated December 9, 1810, the announcement made the same day to the ministers and dignitaries of the kingdom, the wishes pronounced on December 10, 1810 by the ministers and dignitaries of the kingdom, the baptismal certificate dated the same day, as well as the declaration of the name Auguste Napoléon on January 17, 1811. The originals had been signed by Eugène de Beauharnais, Melzo d'Eril, Duc de Lodi, chancellor and keeper of the seal of the kingdom of Italy, Antonio Codronchi, archbishop of Ravenne, various ministers and dignitaries, as well as by Antonio Strigelli.

Auguste Napoléon de Beauharnais (1810-1835), the first male child of Eugène de Beauharnais, was destined to succeed his father on the Italian throne. He spent his childhood first in Italy and then in Bavaria with his maternal grandfather. He went to Brazil after his sister Amelie's marriage to Pierre I, Emperor of Brazil. In December 1835, he married Marie II of Portugal in the Lisbon cathedral.

[2]. Atti di nascita e di battesimo della principessa Amalia Napoleona figlia delle Loro Altezze Imperiali il principe vicere e la principessa viceregina d'Italia. [Birth and Baptismal certificates of Princess Amélie Napoleone, daughter of Their Imperial Highnesses the Prince Viceroy and the Princess Vicereine of Italy].
[Milan,1812].

4to (298 x 218 mm). Sides in silk embroidered with gold, silver and polychrome cannetille threads, large frieze border interlacing with imperial eagles in silver gilt at the corners, coat of arms of Eugène de Beauharnais, King of Italy and of Bavaria and his wife, Augusta-Amélie of Bavaria, embroidered in the center of the first side, their cipher "*EA*" embroidered on the second side, smooth spine ornamented with embroidered motifs, doublure and endpapers in ivory silk, gilt edges (*Contemporary binding*).

Manuscript of 11 leaves very elegantly calligraphed in brown ink with highlights in gold on vellum followed by 7 blank leaves. Signed four times as an exact copy by A. Strigeli in his capacity as Minister Secretary of State of the Kingdom of Italy. It is ornamented with 6 interlacing compositions including four with the Imperial eagle.

It includes a copy of the birth certificate of Princess Amélie of Bavaria dated July 31, 1812 at the villa Bonaparte, the baptismal certificate, the announcement made to the ministers and dignitaries of the kingdom and the letter of Prince Eugène (dated in Smolensk on August 20, 1812) in response to the ministers' and dignitaries' wishes.

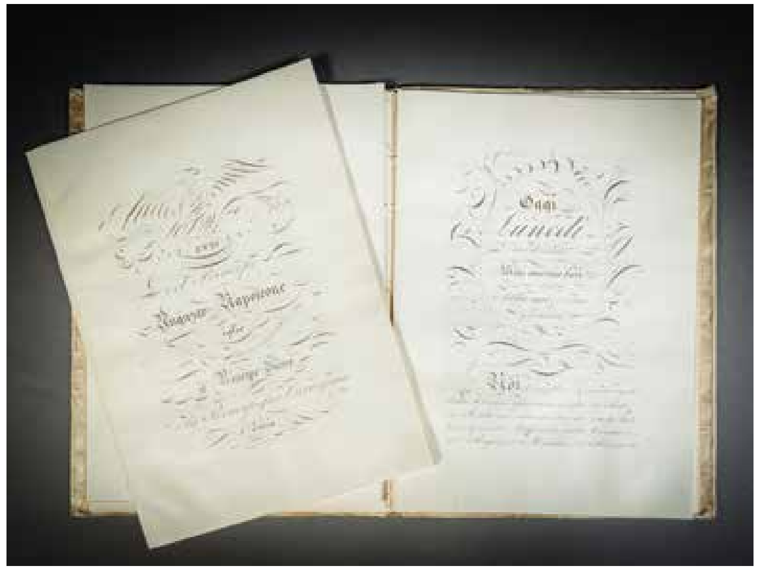
The original documents had been signed by the chancellor and Keeper of the Seal of the Kingdom of Italy, Francesco Melzi d'Eril, Duc de Lodi, Antonio Codronchi, archbishop of Ravenne, various ministers and dignitaries, as well as by Antonio Strigelli.

Eugène de Beauharnais learned of the birth of his daughter while he was in Russia, in charge of the 4th Corps of the Grande Armée en route for Moscow.
The third daughter of Prince Eugène, Amélie (1812-1873), spent her childhood between Italy and Bavaria. In 1829, she married the Emperor of Brazil, Pierre I, widower of Marie-Léopoldine of Austria, sister of Empress Marie-Louise. She returned to France after her husband's abdication in 1831. Pierre I, who had become Duc de Bragance, embarked on a dynastic war against his brother Michel I of Portugal. He succeeded however in restoring his eldest daughter (from his first marriage) to the throne of Portugal in 1834.

PROVENANCE

Eugène de Beauharnais (armoiries).
Vente Osenat, Fontainebleau, 8 novembre 2021, lot 9.

€ 30,000-50,000



Détail du lot

LE SERVICE DES VUES SUISSES, UN CADEAU DE NAPOLÉON IER À SON FILS ADOPTIF EUGÈNE DE BEAUHARNAIS

LOTS 67–70

The pairs of plates in the following four lots are from the dessert service depicting Swiss views that was delivered by order of Napoléon I to the *Grand Chambellan*, as a gift for his stepson, Eugène de Beauharnais (1781-1824), Vice-Roi d'Italie prince de Venise, grand-duc de Francfort, duc de Leuchtenberg and prince d'Eichstätt, on 31 December 1811 (Sèvres, Cité de la céramique, Archives, Vy20, fol. 25v and Vbb4, fol. 5). The views were taken from 18th century engravings which were published in *Tableaux de la Suisse, ou voyage pittoresque fait dans les XIII cantons du Corps Helvétique* by the soldier and historian Béat Fidèle Antoine Jean Dominique de La Tour-Châtillon de Zurlauben (1720–1799) in collaboration with Jean-Benjamin de Laborde (1734–1794). Published in Paris in several parts from 1777, with engravings, portraits and maps, it was intended to illustrate the assets of Switzerland, both physical and cultural, through its landscape, great writers, scientists and leaders. The service included seventy-two plates, twelve *compotiers*, two footed bowls, two sugar bowls and two *glacières* at a total cost of 5760 francs. A relatively new and innovative technique was employed for the decoration: a combination of transfer printing for the outlines and hand-painting in enamels for the decoration. See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 287, no. 175 for a list of the components of the service and an illustration of a plate from this service with a view of Lake Lugano in the Metropolitan Museum of Art, New York (object Number: 2006.189). Six plates from this service were sold at Sotheby's, London, on 14 January 2021, lots 97-102 and another at Bonhams, London, on 27 October 2021, lot 79.

Cadeau de l'Empereur à Eugène de Beauharnais

67

PAIRE D'ASSIETTES À DESSERT EN PORCELAINE DURE DE SÈVRES PROVENANT DU « SERVICE DES VUES SUISSES » OFFERT PAR NAPOLÉON IER À EUGÈNE DE BEAUHARNAIS EN 1811

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN TOPOGRAPHICAL DESSERT PLATES FROM THE 'SERVICE DES VUES SUISSES' GIVEN BY EMPEROR NAPOLÉON I TO EUGÈNE DE BEAUHARNAIS, 1811

chacune en impression transfert en sépia et peint d'une vue d'un paysage suisse, au revers à l'encre noire une inscrite *PONT SUR LE TORRENT DES MOULINS.*, la seconde *VUE DE LA MONTAGNE DE RIGI ET DE L'ANCIEN CHÂTEAU DE HABSPOURG, sur le Lac de Lucerne*, la bordure dorée de palmettes, le marli orné de cinq panneaux entourant des profils à l'antique dans des fonds roses, alternés d'étoiles enfermant un trophée, *marque au pinceau rouge Manufacture Impériale de Sèvres surmontée de la date 1811, diverses lettres et chiffres en creux*
(2)
Diam. 23,5 cm ; Diam. 9 1/4 in.

each transfer-printed in sepia and painted with a Swiss landscape, one with a view titled *PONT SUR LE TORRENT DES MOULINS.*, the other with *VUE DE LA MONTAGNE DE RIGI ET DE L'ANCIEN CHÂTEAU DE HABSPOURG, sur le Lac de Lucerne*, inscribed in black to the reverse, within a well gilt with a band of anthemion, the border reserved with five portrait panels flanked by arabesques and palmettes, with classical male or female profile portraits within pink lustre ground roundels, divided by star motifs reserved with trophies, *red stencilled Manufacture Impériale de Sèvres mark above date 1811 to one, various incised letters and numerals*

PROVENANCE

Service offert par Napoléon Ier au prince Eugène de Beauharnais, vice-roi d'Italie, prince de Venise, grand duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt, livré le 31 décembre 1811

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 287, no. 175

€ 12,000-18,000

68

PAIRE D'ASSIETTES À DESSERT EN PORCELAINE DURE DE SÈVRES PROVENANT DU « SERVICE DES VUES SUISSES » OFFERT PAR NAPOLÉON IER À EUGÈNE DE BEAUHARNAIS EN 1811

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN TOPOGRAPHICAL DESSERT PLATES FROM THE 'SERVICE DES VUES SUISSES' GIVEN BY EMPEROR NAPOLÉON I TO EUGÈNE DE BEAUHARNAIS, 1811

chacune en impression transfert en sépia et peint d'une vue d'un paysage suisse, au revers à l'encre noire une inscrite *VUE D'UNE TOUR SUR UNE HAUTEUR d'ou l'on découvre le Lac de Moral.*, la seconde *VUE DE BOURG DE NAEFELS et des Montagnes du côté du Lac de Wallenstadt.*, la bordure dorée de palmettes, le marli orné de cinq panneaux entourant des profils à l'antique dans des fonds roses, alternés d'étoiles enfermant un trophée, *marque au pinceau rouge Manufacture Impériale de Sèvres surmontée de la date 1811, marque de doreur RM sur une, divers numéros et lettres en creux*
(2)
Diam. 23,5 cm ; Diam. 9 1/4 in.

each transfer-printed in sepia and painted with a Swiss landscape, one with a view titled *VUE D'UNE TOUR SUR UNE HAUTEUR d'où l'on découvre le Lac de Moral.*, the other with *VUE DE BOURG DE NAEFELS et des Montagnes du côté du Lac de Wallenstadt.*, inscribed in black to the reverse, within a well gilt with a band of anthemion, the border reserved with five portrait panels flanked by arabesques and palmettes, with classical male or female profile portraits within pink lustre ground roundels, divided by star motifs reserved with trophies, *red stencilled Manufacture Impériale de Sèvres marks above date 1811, gilder's RM mark to one, various incised letters and numerals*

PROVENANCE

Service offert par Napoléon Ier au prince Eugène de Beauharnais, vice-roi d'Italie, prince de Venise, grand duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt, livré le 31 décembre 1811

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 287, no. 175

€ 12,000-18,000

69

PAIRE D'ASSIETTES À DESSERT EN PORCELAINE DURE DE SÈVRES PROVENANT DU « SERVICE DES VUES SUISSES » OFFERT PAR NAPOLÉON IER À EUGÈNE DE BEAUHARNAIS EN 1811

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN TOPOGRAPHICAL DESSERT PLATES FROM THE 'SERVICE DES VUES SUISSES' GIVEN BY EMPEROR NAPOLÉON I BY EUGÈNE DE BEAUHARNAIS, 1811

chacune en impression transfert en sépia et peint d'une vue d'un paysage suisse, au revers à l'encre noire une *VUE DE LA RIVIERE D'AAR, au dessus de Berne.*, la seconde *VUE DE LA VILLE DE STEIN, sur le Rhin dans le Canton de Zurich*, la bordure dorée de palmettes, le marli orné de cinq panneaux entourant des profils à l'antique dans des fonds roses, alternés d'étoiles enfermant un trophée, *marque au pinceau rouge Manufacture Impériale de Sèvres surmontée de la date 1811, divers numéros et lettres en creux*
(2)
Diam. 23,5 cm ; Diam. 9 1/4 in.

each transfer-printed in sepia and painted with a Swiss landscape, one with a view titled *VUE DE LA RIVIERE D'AAR, au dessus de Berne.*, the other with *VUE DE LA VILLE DE STEIN, sur le Rhin dans le Canton de Zurich*, titled in black to the reverse, within a well gilt with a band of anthemion, the border reserved with five portrait panels flanked by arabesques and palmettes, with classical male or female profile portraits within pink lustre ground roundels, divided by star motifs reserved with trophies, *red stencilled Manufacture Impériale de Sèvres marks above date 1811, various incised letters and numerals*

PROVENANCE

Service offert par Napoléon Ier au prince Eugène de Beauharnais, vice-roi d'Italie, prince de Venise, grand duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt, livré le 31 décembre 1811

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 287, no. 175.

€ 12,000-18,000

70

PAIRE D'ASSIETTES À DESSERT EN PORCELAINE DURE DE SÈVRES PROVENANT DU « SERVICE DES VUES SUISSES » OFFERT PAR NAPOLÉON IER À EUGÈNE DE BEAUHARNAIS EN 1811

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN TOPOGRAPHICAL DESSERT PLATES FROM THE 'SERVICE DES VUES SUISSES' GIVEN BY EMPEROR NAPOLÉON I TO EUGÈNE DE BEAUHARNAIS, 1811

chacune en impression transfert en sépia et peinte d'une vue de paysage suisse, au revers à l'encre noire une inscrite *VUE DE LA RIVIERE DE SAVE au pied de la Ville de Fribourg en Suisse*, la seconde *VUE DU BOURG DE SARNEN.*, la bordure dorée de palmettes, le marli orné de cinq panneaux entourant des profils à l'antique dans des fonds roses, alternés d'étoiles enfermant un trophée, *marque au pinceau rouge Manufacture Impériale de Sèvres surmontée de la date 1811, une avec marque de peintre « B » en émail rouge, divers numéros et lettres en creux*
(2)
Diam. 23,5 cm ; Diam. 9 1/4 in.

each transfer-printed in sepia and painted with a Swiss landscape, one with a view titled *VUE DE LA RIVIERE DE SAVE au pied de la Ville de Fribourg en Suisse*, the other with *VUE DU BOURG DE SARNEN.*, inscribed in black to the reverse, within a well gilt with a band of anthemion, the border reserved with five portrait panels flanked by arabesques and palmettes, with classical male or female profile portraits within pink lustre ground roundels, divided by star motifs reserved with trophies, *red stencilled Manufacture Impériale de Sèvres mark above date 1811 to one, one with painter's mark B. in red enamel, various incised letters and numerals*

PROVENANCE

Service offert par Napoléon Ier au prince Eugène de Beauharnais, vice-roi d'Italie, prince de Venise, grand duc de Francfort, duc de Leuchtenberg et prince d'Eichstätt, livré le 31 décembre 1811

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 287, no. 175.

€ 12,000-18,000

71

FRANÇOIS-PASCAL-SIMON BARON GÉRARD
Rome 1770 - 1837 Paris

Portrait de la reine Hortense et de ses enfants

Hortense with her children

Huile sur toile
Signé en bas à gauche de la pointe du pinceau *f. Gérard*
33 x 22,4 cm ; 13 by 8⅞ in.

Nous remercions Monsieur Alain Latreille d'avoir confirmé l'attribution de cette œuvre, d'après photographie.

Oil on canvas
Signed lower left with the point of the brush *f. Gérard*

We are grateful to Mr Alain Latreille who confirmed the attribution of this painting, based on photographs.

PROVENANCE

Collection Ch. Haviland ;
Sa vente après décès, Me Lair-Dubreuil, Paris, Hôtel Drouot, 14 et 15 décembre 1922, lot 51 (comme François Gérard) ;
Où acquis par M. Schwob d'Hericourt ;
Vente anonyme, Drouot-Richelieu, Paris, Hôtel Drouot, 12 décembre 2001, lot 53 (comme Marie-Eléonore Godefroy) ;
Vente anonyme, Osenat, Fontainebleau, 9 décembre 2018, lot 167 (comme François Gérard et Atelier).

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 66 (comme François Gérard).

This charming painting shows Queen Hortense with her two sons, Napoléon-Charles (1802–1807) wearing the white costume of a Prince of France, and Napoléon-Louis (1804–1831).

This was without doubt a preparatory sketch for a large portrait that was abandoned after the death of the elder child on 5 May 1807. Gérard never returned to the subject, but it is interesting to note that at the 1812 Salon, Marie-Eléonore Godefroid, a pupil and collaborator of Gérard, who was herself recognized for her talent as an artist, exhibited a '*Portrait de S. M. La reine Hortense avec les princes ses enfants*', whose location is now unknown. Did she use the composition sketched by Gérard? In Alain Latreille's view it is probable, since Godefroid was often inspired by her master's works. However, it is not out of the question that Godefroid's work was original and showed Queen Hortense with her younger sons, Napoléon-Louis and Louis-Napoléon (1808–1873), the future Emperor Napoleon III.

While no large official portrait by Gérard of Hortense with her two (or three) sons has been found, the artist did paint two portraits of her with just one of them, her eldest son Napoléon-Charles. One was given on long-term loan to the French State by Napoleon's family, the other is in the Musée National du Château de Fontainebleau.

Hortense-Eugénie de Beauharnais (1783–1837) was the daughter of Vicomte Alexandre de Beauharnais and Marie-Joseph-Rose Tascher de la Pagerie (future wife of Napoleon and Empress of the French). On 4 January 1802, Hortense married Louis Bonaparte, one of Napoleon's brothers, thus becoming sister-in-law to her father-in-law. She was Queen of Holland from 1806 to 1810, when the kingdom was annexed to the Empire. Her marriage to Louis gave her three sons but brought her no happiness. For several years, she conducted a relationship with the Comte de Flahaut, with whom she had an illegitimate son in 1811, the future Duc de Morny.

€ 30,000-50,000

72

ENSEMBLE DE PIÈCES EN VERMEIL ET MÉTAL DORÉ AUX ARMES D'HORTENSE DE BEAUHARNAIS, REINE DE HOLLANDE (1783-1837) PAR MARTIN-GUILLAUME BIENNAIS, QUELQUES PIÈCES PAR PIERRE-BENOIT LORILLON, PARIS, 1805-1819

A SET OF SILVER-GILT AND METAL-GILT EMPIRE SILVERWARE WITH THE COAT-OF-ARMS OF HORTENSE DE BEAUHARNAIS, QUEEN OF HOLLAND (1783-1837)BY MARTIN-GUILLAUME BIENNAIS, SOME PIECES BY PIERRE-BENOIT LORILLON, PARIS, 1805-1819

comprenant : un légumier, son couvercle et son présentoir, modèle uni-plat, la prise en pomme de pin, gravé de l'initiale « H » surmontée d'une couronne impériale, le légumier et le couvercle numérotés *n°1, poinçons : titre, garantie et orfèvre* ; un chauffe-plat en métal doré à bordure de palmettes gravé aux armes d'Hortense ; deux cuillères de table et six fourchettes de table modèle Empire aux armes d'Hortense, *poinçons : titre, garantie et orfèvre,* on ajoute un réchaud en métal doré aux armes impériales de Napoléon Ier à décor similaire du premier
(12)
Légumier: Long. 23,5 cm ; Length 9 ¼ in ;
Réchaud: Long. 31,5 cm ; Length 12 ¼ in
Poids: 2830 gr (90.95 oz)

comprising: a covered vegetable dish with a presentation dish, plain model, with a pine finial, engraved with an "H" surmounted by the imperial crown, the body and cover numbered *n°1*, marks *: titre, garantie and maker;* a gilt-metal warmer adorned with palms border, engraved the coat-of-arms of Hortense; two table spoons and six table forks, Empire pattern with the coat-of-arms of Hortense, marks *: titre, garantie and maker;* we add a gilt-metal warmer with the coat-of-arms of Napoleon I, same model at the first one
Vegetable dish: width. 23,5 cm ; Length 9 ¼ in ;
Warmer : width. 31,5 cm; Length 12 ¼ in
Weight : 2830 gr (90.95 oz)

PROVENANCE

Hortense de Beauharnais (1783-1837)
Le légumier, vente Christie's Londres, 28 novembre 2012, lot 603.
Le chauffe-plat : vente Darmancier et Clair, Bourges, 6 juillet 2013, lot 247 (partie de lot).
Un couvert: vente Lenormand-Dayen, Paris, 1er septembre 1998
Un couvert: vente Libert, paris, 17 mai 2006, lot 150.

Hortense de Beauharnais (1783-1837)

The daughter of Joséphine and her first husband Alexandre de Beauharnais, Hortense spent her childhood in Paris and then at Madame Campan's boarding house in Saint-Germain-en-Laye. Very close to her mother, she was also adopted by Napoleon after his marriage to Joséphine in 1796. To strengthen her ties with the Bonaparte family, Joséphine decided to have Hortense marry Louis Bonaparte, one of Napoleon's younger brothers, in 1802. Hortense was therefore both the First Consul's daughter-in-law and sister-in-law. Despite their notorious disagreement, the couple had three sons, including Charles-Louis (1808-1873), the future Napoleon III.

The Emperor had no descendants with Joséphine, and wished to have an heir with Bonaparte and Beauharnais blood, so he made the children of Hortense and Louis the heirs presumptive to the crown.

She became queen of Holland when Napoleon placed her brother on the throne in 1806, and remained there until 1810, when she returned to Paris to follow the imperial court, despite her mother's divorce from the Emperor. She even managed to make friends with the new Empress Marie-Louise. When the Empire fell, Hortense placed herself under the protection of Tsar Alexander I, but remained loyal to Napoleon during the Hundred Days. She was forced into exile in Switzerland, where in 1817 she bought the Château d'Arenberg and brought up her children there. She then went to Bavaria and Rome before returning to Paris for a while, then to England, and finally back to Switzerland, where she lived until her death in 1837.

Martin-Guillaume Biennais (1764-1843)

Tablemaker under the Ancien Régime, he took advantage of the end of the guilds, abolished during the Revolution, to diversify his business and become a goldsmith in particular. He met General Bonaparte and made travel kits for him. A loyal customer, Bonaparte, who had become consul, entrusted him with exclusive rights to make tableware, a title he retained under the Empire, with the exception of the large vermeil set made by Henry Auguste and donated by the city of Paris in 1804. Biennais made numerous services for Napoleon I, as well as for the rest of the royal family, including Joséphine, Hortense and Louis and Jérôme Bonaparte. At the height of his fame, he employed more than eighty workers in his workshop on the rue Honoré.
To make Hortense's service, he subcontracted some of the work to Lorillon, as we can see from some of the service's cutlery.

€ 12,000-18,000

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ANTOINE-JEAN GROS, DIT BARON GROS
Paris 1771 - 1835 Meudon

Portrait de Joachim Murat à cheval, esquisse pour Napoléon sur le champ de bataille d'Eylau

Equestrian Portrait of Joachim Murat, sketch for The Battle of Eylau

Huile sur toile
45,7 x 38 cm ; 18 by 15 in.

Oil on canvas

PROVENANCE

Peut-être collection de Monsieur Bizet ;
Peut-être sa vente après décès, Me Lacoste et Henry, Paris, 21-22 mai 1828, lot 10 (sous le titre *Esquisse du grand-duc de Berg, qui a servi pour le tableau d'Eylau*) ;
Peut-être, vente Gros, n°7 (*Murat dans le costume du Nord, il est représenté sur un cheval au temps de galop, esquisse* , acquis par Nitoz (?) 506F) ;
Peut-être, collection des princes Golitzyn (ou Galitzine), selon les cachets aux extrémités droite et gauche ;
Vente anonyme, Libert, Paris, 1er décembre 2010, lot 33 (comme Ecole française du XIXe siècle, entourage du Baron Gros) ;
Galerie Hubert Duchemin, Paris ;
Où acquis par l'actuel propriétaire, en 2011.

BIBLIOGRAPHIE

Peut-être J. Tripier Le Franc, *Histoire de la vie et de la mort du baron Gros,* Paris, 1880, p. 674 (sous le titre *Esquisse peinte du portrait équestre de Joachim Murat placé dans la bataille d'Eylau)* ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 106.

This work depicts Joachim Murat, his sabre held aloft, appearing to give his soldiers the signal to charge. The battle can be seen blazing in the background. Already showing the inspiration of Romanticism, with the sky's dark tones contrasting with the white snow, this canvas is notable for its pictorial quality and is painted with an energy, spontaneity and freedom which herald Gericault's studies for *An Officer of the Imperial Horse Guards Charging* (1812).

This sketch is traditionally thought to be a preparatory work for the figure of Murat in the monumental painting *Napoleon on the Battlefield of Eylau*, now in the Musée du Louvre. The commission was awarded to Baron Gros in 1807 after he won a competition. The Director of the Musée Napoléon, Vivant-Denon, specified a precise iconographic programme: the composition had to feature the Emperor surveying the battlefield, victorious and majestic but showing compassion for the suffering of the wounded and the fate of the many dead lying in the foreground. The marshals cluster around Napoleon, respectful and admiring. A preparatory drawing, earlier than the sketch submitted to the competition judges, shows the basic lines of the composition and Murat's pose already established (private collection).

Despite obvious similarities in the pose and the uniform, it is not certain that the present sketch is a direct study for *Napoleon on the Battlefield of Eylau*; it may have had a very different purpose. It seems rather to suggest a preparatory work for an equestrian portrait glorifying the military hero. Is it possible that Murat asked Gros to paint a portrait showing him charging on the battlefield, perhaps even at Eylau? The painter could have reprised the marshal's pose in *Napoleon on the Battlefield of Eylau* for this project, which was never brought to fruition. Another possibility is that Gros took inspiration from the Louvre painting for a portrait that was subsequently commissioned from him.

There are references to one or more preparatory sketches for Murat at Eylau. They are listed in the provenance below, with the caveat that none of the descriptions can be confirmed as relating to the present painting.

Murat met Gros in 1796 during the Italian Campaign. He commissioned several paintings from him, including, in 1806, *The Battle of Abukir, 25 July 1799*, a monumental masterpiece now in the Musée National du Château de Versailles. In 1812, Gros produced a majestic portrait of Murat in all his pomp as King of Naples (Musée du Louvre). Also in 1812, there is a study alluding to Murat's role in the capture of Capri from the English in 1808 (Fondation Dosne Thiers, Paris), left incomplete because of his fall from grace.

Joachim Murat (1767–1815) had an extraordinary life. Born the son of an innkeeper, he enrolled in the army in 1787 and distinguished himself in most of the great battles of the Consulat and the Empire, playing a key role in Abukir, Austerlitz, Jena and Eylau, to name just a few. His exceptional courage in combat, which earned this accomplished cavalryman the nickname 'Bravest of the Brave', opened the way to positions at the highest level: Maréchal d'Empire in 1804, Prince of France, Grand-duc de Berg et de Clèves in 1805, then King of Naples in 1808. In 1800, he had become brother-in-law to Napoleon (who did not care for him, despite admiring his bravery), his charm and panache having proved irresistible to Napoleon's sister, Caroline.

Murat's end was tragic. After the terrible Russian Campaign, where he again demonstrated his bravery in the Battle of Borodino, Murat returned to Naples where, thinking only to save his kingdom, he signed a peace treaty with the Austrians, thus betraying Napoleon. But the wind had changed: the Bourbons regained Naples and had the deposed king shot, despite this betrayal, on 13 October 1815.

€ 100,000-150,000

Ecole d'Antoine-Jean Baron Gros, Portrait équestre de Joachim Murat (1767-1815), roi de Naples, musée du Louvre

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AIGUIÈRE ET SON BASSIN EN VERMEIL AUX ARMES DE JOACHIM MURAT, ROI DE NAPLES, PAR MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1810

AN EMPIRE SILVER-GILT EWER AND BASIN WITH THE COAT-OF-ARMS OF JOACHIM MURAT, KING OF NAPLES, BY MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1810

sur piédouche à décor de feuilles de laurier et baies, gravé d'armoiries, le corps à godrons appliqué de griffons et de colonnes terminées par des sirènes supportant des guirlandes de laurier et baies, l'anse en enroulement terminée par un cygne, le bassin circulaire sur piédouche à décor similaire, l'intérieur gravé de rinceaux, d'une couronne de laurier et des armoiries, *poinçons : titre, garantie, orfèvre, inscription sur le piédouche « Biennais Orfèvre De LLMM Impériales et Royales et de sa Majesté le Roi de Hollande à Paris », inscription sous le bassin « Biennais Orfèvre De LLMM Impériales et Royales à Paris »*
(2)
Aiguière : Haut. 40 cm ; Height. 16 in
Poids aiguière: 2840 gr. (91.30 oz.)
Bassin : Haut. 20 cm, diam. 51 cm ;
Height. 8 in, diam. 20 in
Poids bassin: 4255 gr (136.80 oz.)

the ewer, on a foot adorned with a laurel garland and engraved with coat-of-arms, with a gadrooned low part, applied with griffons and columns terminating in mermaids holding laurel garlands, a scrolling handle decorated with a swan, and a circular basin on a foot with a similar decoration, engraved in the centre with scrolling foliages and coat-of-arms, *fully marked, inscribed on the foot « Biennais Orfèvre De LLMM Impériales et Royales et de sa Majesté le Roi de Hollande à Paris », inscribed underneath the basin « Biennais Orfèvre De LLMM Impériales et Royales à Paris »*

PROVENANCE

Joachim Murat (1767-1815), roi de Naples ;
Famille Murat ;
Collection privée ;
Osenat, Fontainebleau, 12 mars 2022, lot 166

EXPOSITION(S)

Empire: mise en scène par monsieur Hubert de Givenchy, Christie's Paris, 8-25 septembre 2014
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

BIBLIOGRAPHIE

A. Dion-Tenenbaum, *L'orfèvre de Napoléon Martin Guillaume Biennais*, Paris, 2023, p.18
P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, ill. p. 185

BIBLIOGRAPHIE COMPARATIVE

O. Nouvel-Kammerer (dir.), *L'aigle et le papillon: symboles des pouvoirs sous Napoléon* (1800-1815), Paris, 2008, catalogue d'exposition, Musée des Arts décoratifs, 2 avril - 5 octobre 2008, pp. 234 et 237

€ 100,000-150,000

D'après Charles Percier, Dessin d'une athénienne, vers 1801-1802, musée des Arts Décoratifs, Paris

Martin-Guillaume Biennais, Athénienne de Napoléon Ier, 1801-1804, musée du Louvre

This fine ewer and its wide basin almost certainly adorned a wooden athénienne, used for washing in a private chamber. Both pieces bear the hallmarks of Martin-Guillaume Biennais, a former tabletier turned official supplier to the Emperor and the imperial family. Biennais crafted other athéniennes, including one for Napoleon I at the Tuileries, now in the Louvre (inv. OA10424), where the ewer and basin are strikingly similar to ours. Drawing inspiration from Charles Percier's antique-style designs, Biennais followed a model we still have—an attributed sketch at the Musée des Arts Décoratifs (inv. 10424) labeled "dessin appartenant à Biennais orfèvre" (drawing belonging to Biennais, goldsmith). While the applied elements differ, the swan-adorned handle echoes a familiar motif.

Joachim Murat (1767–1815)

Born to innkeepers in Quercy, Joachim initially set his sights on the church before the Revolution drew him into a military career. His talent caught General Bonaparte's eye, leading him to serve as an aide-de-camp during the 1796 Italian campaign and later follow Bonaparte to Egypt, where he stood out at the Battle of the Pyramids in 1799. His loyalty paid off during the 18 Brumaire coup, cementing his place in Napoleon's inner circle—and despite the First Consul's reservations, he married Caroline, Bonaparte's youngest sister, in 1800, becoming his brother-in-law. As the Empire dawned, Murat's proximity to power earned him the titles of Marshal of the Empire and Grand Admiral, and he continued to prove his worth at the pivotal battles of Austerlitz, Jena, and Eylau. Between these campaigns, he and Caroline—now Duke and Duchess of Berg—settled into the Hôtel de Matignon, where Joséphine spearheaded lavish renovations. But their ambitions stretched further; with Napoleon's siblings ruling conquered lands, the couple secured the throne of Naples in 1808. Taking up residence swiftly, they balanced reforms with battles against forces loyal to the deposed King Ferdinand IV.

Over time, cracks formed in Murat's bond with Napoleon, who grew increasingly critical of his brother-in-law. Still, Murat joined the Russian campaign, only to abandon it after the disaster unfolded, returning to Naples to forge ties with the Austrians and eventually back them as the Empire crumbled. When Napoleon staged his Hundred Days comeback, Murat's loyalty resurfaced, but Waterloo's defeat forced him to flee Naples, dreaming of a return with his supporters. That dream ended in Pizzo, where he was captured, tried for high treason by the restored Ferdinand, and executed on October 13, 1815.

A Royal Ewer

Our ewer and basin bear the coat of arms of Joachim Murat as King of Naples, confirming a date after 1808. With the basin stamped from 1798–1809 and the ewer from 1809–1819, we can place this set around 1809–1810. The royal couple had just settled in Naples, and Caroline aimed to showcase French art. She commissioned renovations across regional palaces, ordering furniture from Jacob, paintings from Ingres, and goldsmithing from Biennais. She also championed Pompeii's archaeological digs. Our ewer, with its urn-like shape adorned with griffins, swans, and leafy scrolls mirrored on the basin, perfectly reflects the neoclassical taste for antiquity. Set within an athénienne, these pieces would have shone in the private quarters of Their Highnesses.

They remained in the Murat family collections until sold in 2014 to the current owner—a testament to their status as a standout treasure in the family's holdings.

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ANTOINE-JEAN GROS, DIT BARON GROS
Paris 1771 - 1835 Meudon

Portrait de Jérôme Bonaparte

Portrait of Jérôme Bonaparte

Huile sur toile
54 x 44,8 cm ; 21¼ by 17⅝ in

Oil on canvas

PROVENANCE

Vente anonyme, Claude Aguttes, Neuilly-sur-Seine, 11 juin 2012, lot 54.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 82-83 ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 126-127.

This fine portrait depicts Napoleon I's youngest brother, Jérôme Bonaparte (1784–1860). He is dressed in the white satin attire of a Prince of France, embroidered with gold, and a black velvet hat decorated with white feathers. On his breast, he wears the great collar of the Order of the Légion d'Honneur as well as the Grand Eagle plaque of the same Order.

This is a bust-length version of the *Equestrian Portrait of Jérôme Bonaparte, King of Westphalia* by Gros, the first official portrait commissioned by the King shortly after his accession to the throne in 1807, with the aim of affirming his power by means of the dissemination of portraits throughout his kingdom. Exhibited at the Salon of 1808, it is now in the Musée National du Château de Versailles. Several replicas were made, both full- and bust-length. The known full-length versions include one produced for King Frederick I of Württemberg, Jérôme's father-in-law (Museumlandschaft Hessen Kassel). A bust-length copy attributed to Gros, slightly larger than the present version, is on loan to the museum in Ajaccio.

Close to the equestrian composition despite a few variations to the uniform, the present painting is in our opinion an autograph replica rather than a preparatory sketch. The pictorial quality highlighting the opulence of the apparel and the plumes of feathers is typical of Gros, as are the treatment of the face and the rich colour.

Jérôme Bonaparte initially entered the navy and took part in several naval battles, where he demonstrated exceptional courage, before joining the army. He remained loyal to his brother and followed him on the final campaigns in Russia and France, as well as fighting at Waterloo. Napoleon showered him with honours and placed him at the head of the kingdom of Westphalia, where he reigned between 1807 and 1813. He returned to France after the Prussians occupied the kingdom, but Napoleon's fall in 1814 forced him to take refuge with his father-in-law. The election of his nephew Louis-Napoleon (the future Napoleon III) to the presidency of the Second Republic in 1848 brought him back to France. He would go on to fill several official positions including president of the Senate from 1852.

€ 50,000-70,000

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COFFRE-FORT EN ACAJOU ET LAITON AUX ARMES DE JOSEPH BONAPARTE, ROI D'ESPAGNE, PAR MARTIN-GUILLAUME BIENNAIS, PARIS, VERS 1808

AN EMPIRE GILT-BRASS MOUNTED MAHOGANY SAFE-CASE WITH THE COAT-OF-ARMS OF JOSEPH BONAPARTE, KING OF SPAIN, BY MARTIN-GUILLAUME BIENNAIS, PARIS, CIRCA 1808

uni, le couvercle décoré d'un écusson gravé des grandes armes de Joseph Bonaparte, roi d'Espagne (1768-1844), sous la base une étiquette avec inscription à l'encre "*Vitoria, 21 de junio 1813 / caseta del Rey*", la serrure signée « Biennais à Paris »
Haut. 38 cm, long. 51 cm, prof. 36 cm ;
Height. 15 in, width. 20 in, depth 14 1/4 in

plain, the cover adorned with a shield engraved with the coat-of-arms of Joseph Bonaparte, King of Spain (1768–1844), beneath the base a label inscribed in ink: "*Vitoria, 21 de junio 1813 / caseta del Rey*," the lock signed "*Biennais à Paris*."

PROVENANCE

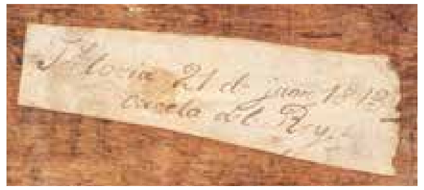
Joseph Bonaparte, roi d'Espagne (1768-1844)
Saisi par les Britanniques après la bataille de Vitoria en Espagne en juin 1813 dans le carrosse du roi ;
Achat auprès de la famille Wellington ;
Malmaison Antiques, 2003

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

BIBLIOGRAPHIE

P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 40
D. Segon, *Malmaison Antiques, Mobilier, Objets d'art, Tableaux, Souvenirs historiques de l'Empire à Charles X,* Juin 2003, p. 11



Détail de l'étiquette sous le coffre-fort

Joseph Bonaparte (1768–1844)

Eldest brother of Napoleon, Joseph received the same education, attending the Collège d'Autun for five years. He entered politics during the Revolution, becoming a deputy for Corsica in 1797 before embarking on a diplomatic career in Italy and Rome. Back in Paris, he played an active role in the 18 Brumaire coup that established the Consulate. With his brother as First Consul, Joseph pursued diplomatic missions to the United States, Austria, and Italian states. Under the Empire, he was appointed Grand Elector and accompanied Napoleon during the Italian campaigns of 1807. As both his elder and heir—given the imperial couple's lack of children—their sibling relationship was not always smooth. Nonetheless, Joseph governed the newly annexed Kingdom of Naples from 1806 to 1808, implementing numerous reforms. In May 1808, Napoleon summoned him to the Spanish throne, where he struggled to impose French-style reforms amid widespread revolts and difficulty ruling. In 1812, British troops invaded Spain, and after the decisive defeat at Vitoria on June 21, 1813, the king fled, abandoning his carriage and personal effects. Returning to France, he served as military advisor to Marie-Louise, briefly regent during the Empire's fall. Exiled to Switzerland to align with Austria, an ally of the crown, he rejoined Napoleon during the Hundred Days, following him through Waterloo's defeat. He then fled to the United States, settling in New Jersey at Point Breeze. After the Bourbons' fall in 1830, he sought to return to France, landing in England in 1832, but the exile law barred his entry, forcing him back to the U.S. Later permitted to join his family in Florence, he died there in 1844 and was buried in the Santa Croce chapel. In 1862, his body was transferred to Les Invalides.

Our safe bears a label referencing the Battle of Vitoria and the king's carriage. During this battle, Arthur Wellesley, the future Duke of Wellington, defeated the French troops escorting Joseph as he fled with army treasures, personal belongings, and numerous archives. Much like his brother at Waterloo years later, the ousted king's convoy was overtaken by British forces, compelled to abandon carriages and cannons to looters as they escaped across fields. Our safe was likely among the most significant spoils—whether filled with gold, secret dispatches, silverware, or jewels.

⦿ € 30,000-50,000

LE MARIAGE DE NAPOLÉON ET MARIE-LOUISE

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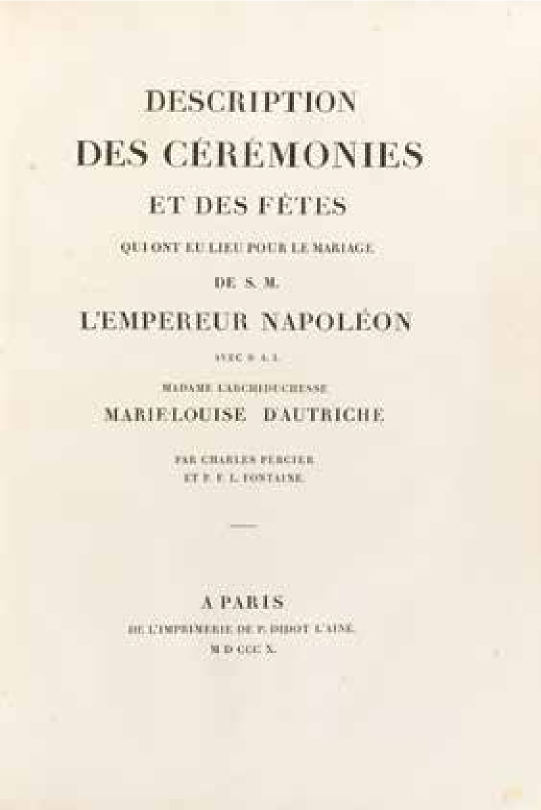
LOT 77

Thomas Lawrence, Portrait du Tsar Alexandre Ier, 1818, musée de l'Hermitage, Saint-Pétersbourg



DESCRIPTION
DES CÉRÉMONIES
ET DES FÊTES
QUI ONT EU LIEU POUR LE MARIAGE
DE S. M.
L'EMPEREUR NAPOLÉON
AVEC S. A. I.
MADAME L'ARCHIDUCHESSE
MARIE-LOUISE D'AUTRICHE
PAR CHARLES PERCIER
ET P. F. L. FONTAINE
A PARIS
DE L'IMPRIMERIE DE P. DIDOT L'AINÉ.
M D CCC X.

77

PERCIER, CHARLES – PIERRE FONTAINE

Description des cérémonies et des fêtes qui ont eu lieu pour le mariage de S.M. l'Empereur Napoléon avec S. A. I. Madame l'Archiduchesse Marie-Louise d'Autriche.
À Paris, De l'imprimerie de P. Didot l'Aîné, 1810.

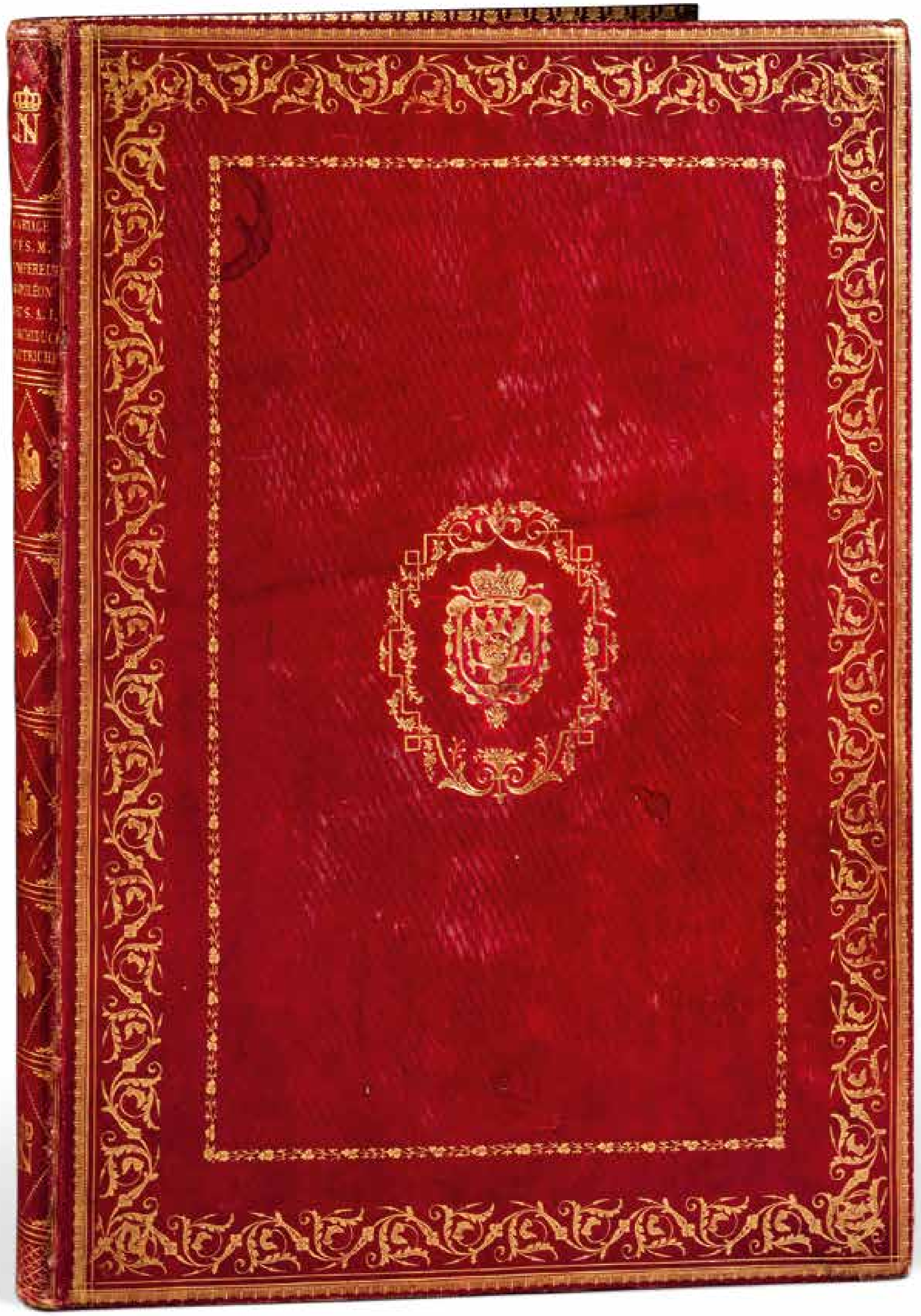
In-folio (574 x 400 mm). Maroquin rouge à long grain, large dentelle dorée à volutes de feuillages et têtes d'aigle en encadrement, armes dorées au centre des plats, dos lisse orné de deux chiffres couronnés, roulette intérieure dorée, doublure et gardes de tabis bleu, encadrement de palmettes dorées sur la doublure, tranches dorées (*Tessier*, étiquette gravée à son adresse "rue de la Harpe, n° 45").

Folio (574 x 400 mm). Straight grained red morocco, wide gilt lace bordered with spirals of leaves and eagle heads, gilt arms in the center of the sides, smooth spine adorned with two crowned ciphers, interior gilt roulette, doublure and endpapers in blue tabby, border of gilt palmettes on the doublure, gilt edges (*Tessier*, engraved label with his address "rue de la Harpe, n° 45").

PROVENANCE

Tsar Alexandre Ier (armoiries). Cachet humide "*3PM 1928*" [Erm[itage] 1928, en caractères cyrilliques], plusieurs fois répété. Dans le cadre du premier plan quinquennal soviétique de 1928-1933 prévoyant le démantèlement d'une partie des collections du musée, l'exemplaire quitta la bibliothèque de l'Ermitage pour être vendu.
Sir Abdy (1975, n° 259).

€ 80,000-120,000



Precious copy with arms of Tsar Alexandre I, gift from Napoléon.

One of the few known copies containing the plates in double state: before the letter and water colored.

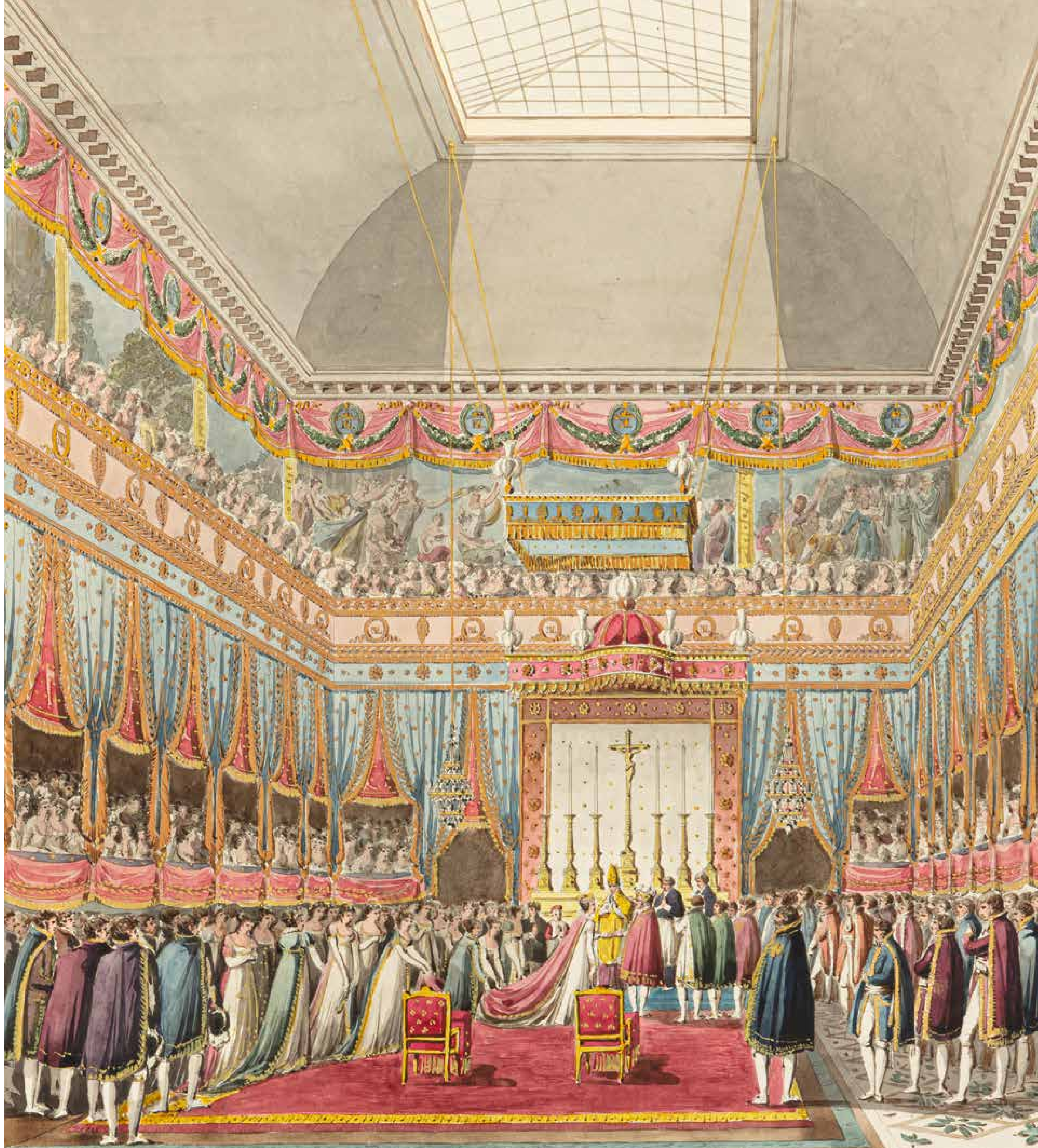
First edition.

13 plates (including 2 maps) after the line drawings by Percier and Fontaine engraved by Normand, Lacour, Clochard, Pauquet and Bance.

Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853) worked on the embellishment of the Louvre, the Tuileries and Fontainebleau. Emblematic of the Empire style, these two architects provide an invaluable testimony of the festivities that marked the wedding of Napoléon and the Archduchess Marie-Louise of Austria. "The whole of France celebrated this great alliance with unanimous joy" (p. 45).

This splendid collection opens with the civil wedding ceremony in Saint-Cloud and ends with an homage given to the sovereigns by the whole civil service. A 45-page text recounts the event in great detail.

The binding was executed by Jean-Joseph Tessier (1745-1843), a bookbinder and gilder settled in Paris on rue de la Harpe who specialized in large formats. He worked essentially for the ministries of the Interior and of Finance and would become ordinary bookbinder to Napoléon I. His name remains attached to the *Description de l'Égypte*, for which he created special tools and various models of book bindings.



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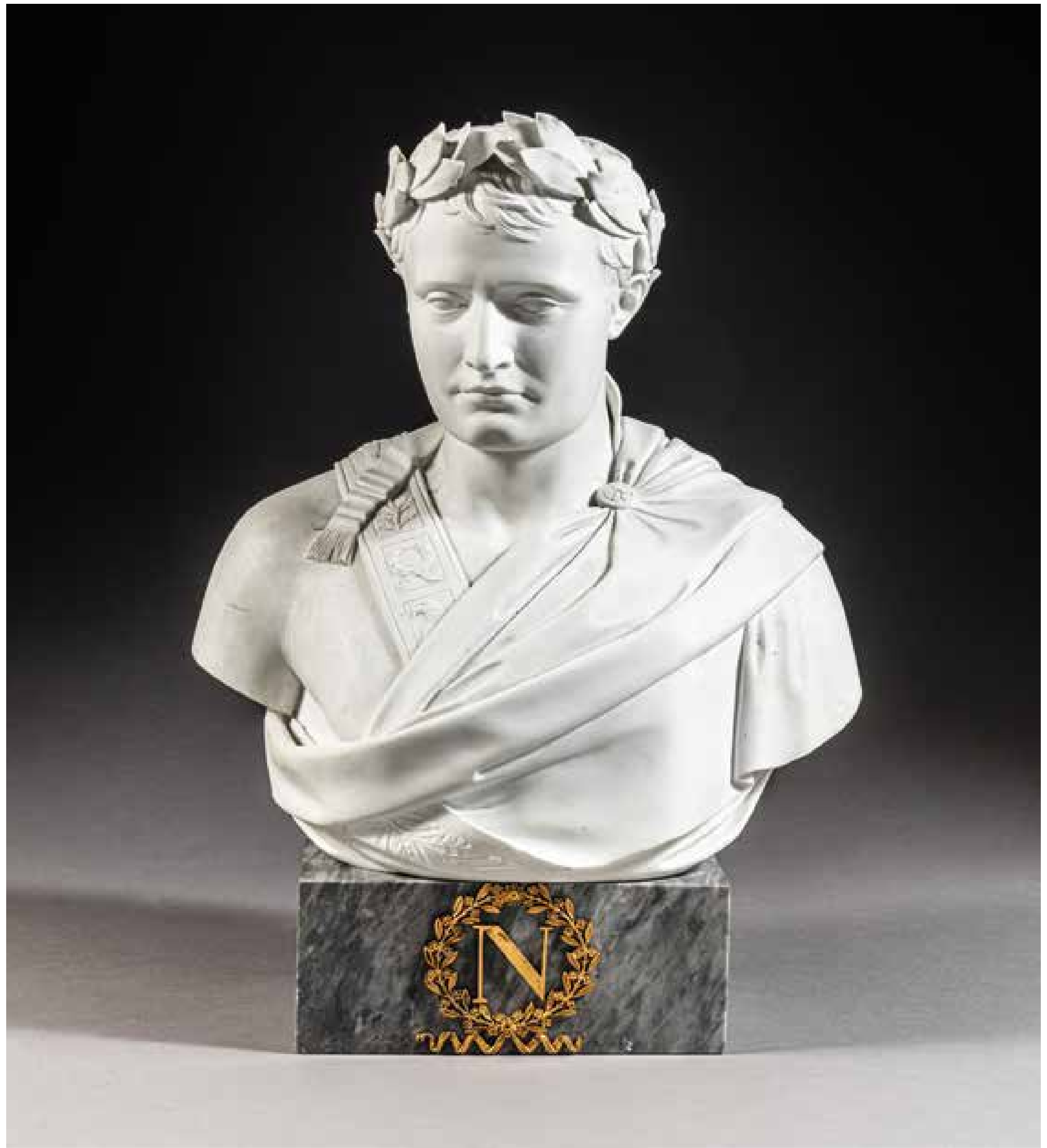


78

BUSTE DE NAPOLÉON IER EN BISCUIT DE SÈVRES, VERS 1812

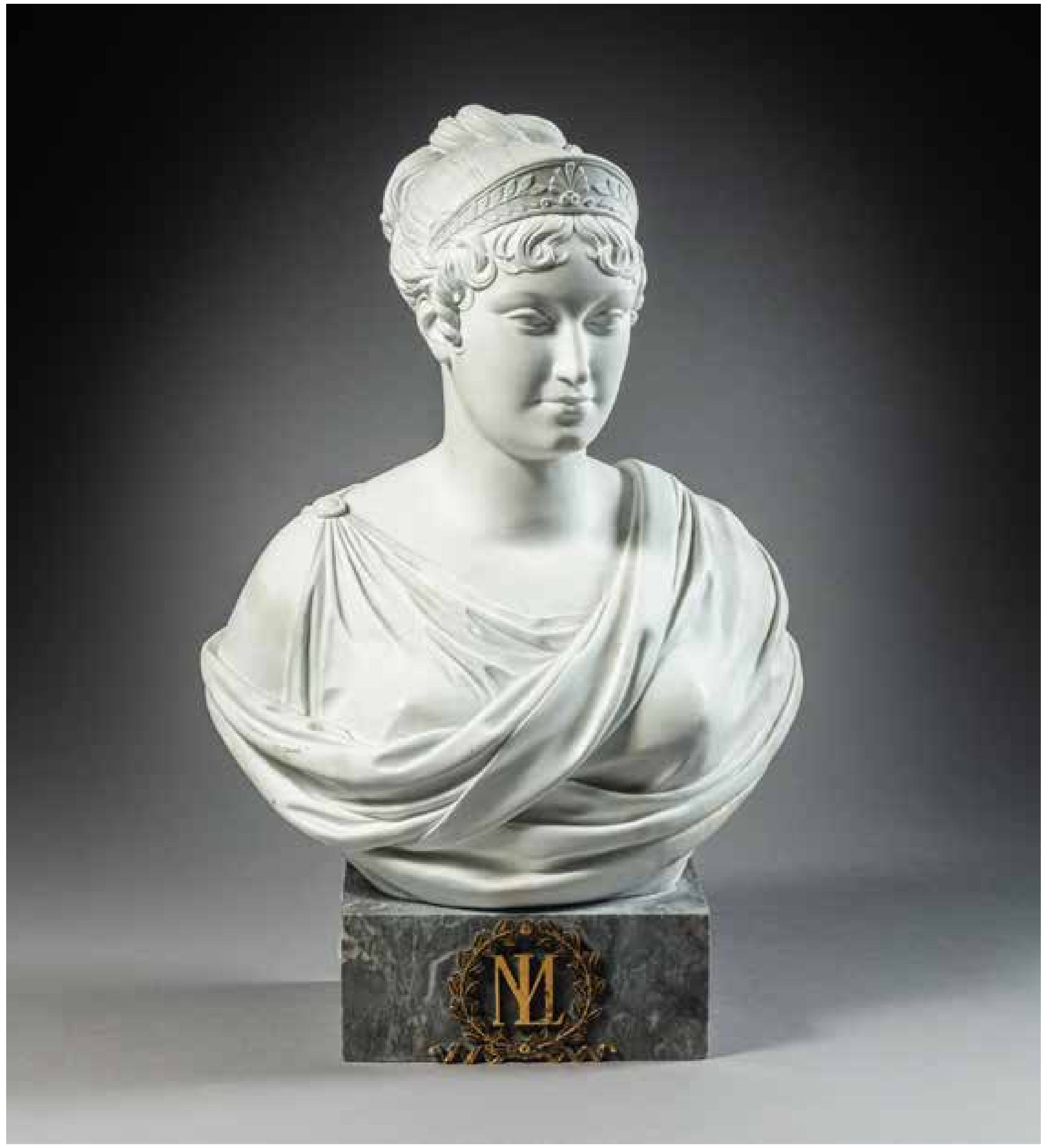
A SÈVRES BISCUIT PORCELAIN BUST OF NAPOLÉON I, CIRCA 1812

deuxième grandeur, d'après un modèle de Antoine-Denis Chaudet, portant une draperie épinglée à l'épaule, orné d'une couronne de laurier, sur une base en marbre bleu turquin portant l'initiale "N" dans une couronne de laurier en bronze doré, *tampon de la manufacture de SÈVRES au dos, marques en creux A.B./A.B. 31. dec.dz. n°.2 (pour Alexandre Brongniart/Alexandre Brachard, 31 décembre 1812, no. 2)*
Haut. 36,5 cm ; Height 14 3/8 in.
Haut. avec socle 45 cm ; Height with base 17 ³⁄₄ in.
Larg. 31 cm; Width 12 ¹⁄₄ in.

of the second size, *after the model by Antoine-Denis Chaudet,* modelled wearing drapery pinned at the shoulder and a laurel wreath crown, on a rectangular bleu turquin marble base with gilt-bronze initial 'N' within a laurel wreath to the front
impressed SÈVRES factory mark to back, incised A.B./A.B. 31. dec.dz. n°2 (for Alexandre Brongniart/Alexandre Brachard, 31 December 1812, no. 2)

Pour la notice complète voir www.sothebys.com

€ 40,000-60,000



79

BUSTE DE L'IMPÉRATRICE MARIE-LOUISE EN BISCUIT DE SÈVRES, VERS 1811

A SÈVRES BISCUIT PORCELAIN BUST PORTRAIT OF EMPRESS MARIE-LOUISE, CIRCA 1811

deuxième grandeur, d'après un modèle de François-Joseph Bosio, portant une draperie, la coiffure ornée d'un diadème, sur une base en marbre bleu turquin avec un monogramme "ML" dans une couronne de laurier, *tampon de la manufacture de SÈVRES , marques en creux A.B.7.j^{v}.oz (?)/A.B. (Alexandre Brachard/Alexandre Brongniart, 1811?)*
Haut. 43 cm; height 17 in.
Haut. avec socle 50 cm; height with base 19 ¾ in.
Larg. 34 cm; width 13 ¼ in.

of the second size, *after the model by François Joseph Bosio,* wearing a classical tiara and drapery, on a rectangular bleu turquin marble base with gilt-bronze 'ML' monogram within a laurel wreath to the front, *impressed SÈVRES mark to back, incised A.B.7.jv.oz (?)/A.B. (for Alexandre Brachard/ Alexandre Brongniart, 1811?)*

BIBLIOGRAPHIE

G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 90.

Pour la notice complète voir www.sothebys.com

€ 8,000-12,000

80

MARIE-GUILLEMINE BENOIST
Paris 1768 - 1826

Portrait de l'Impératrice Marie-Louise

Portrait of Empress Marie-Louise

Huile sur toile, ovale
53,3 x 43,2 cm ; 21 by 17 in.

Oil on canvas, an oval

PROVENANCE

Collection de l'Impératrice Marie-Louise (selon le catalogue de l'exposition *Napoléon* de 1969) ;
Collection M. S., en 1969 ;
Vente anonyme, Christie's, Paris, 22 juin 2005, lot 15 (comme Entourage de François Gérard) ;
Où acquis par l'actuel propriétaire.

EXPOSITION(S)

Paris, Galerie Nationale du Grand Palais, *Napoléon*, juin-décembre 1969, n° 490 (comme François Gérard).

BIBLIOGRAPHIE

P. Fleuriot de Langle, 'Le vrai portrait de Marie-Louise', dans *Connaissance des Arts*, septembre 1959, n° 91, p. 29-33, repr. (comme François Gérard) ;
Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 50-51 (comme François Gérard) ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 22-23 et 68 (comme François Gérard) ;
P.-J. Chalençon, *Napoléon. La collection*, Paris, 2019, p. 140-141 (comme François Gérard).

Ill. 1 Marie-Guillemine Benoist, *Portrait de l'Impératrice Marie-Louise*

This portrait, long thought to be a work by Baron Gérard and exhibited as such in the major exhibition *Napoléon* in 1969, *op. cit*, is in fact by Marie-Guillemine Benoist. There is in fact a large full-length version in which the Empress's face and crown are identical: this was exhibited at the 1812 Salon and is now in the Musée National du Château de Fontainebleau (ill. 1).

Crowned with a pearl and cameo diadem, the young Empress, twenty-one years old, wears a décolleté white gown strewn with gold bees. Her aristocratic bearing and confident gaze bear witness to her royal origins. The model's charm, the pictorial quality and the sumptuous frame in carved and gilded wood enhance the portrait and transform it into a true objet d'art of exceptional refinement.

There is presently no known replica of this composition. According to the catalogue of the exhibition *Napoleon*, *op. cit.*, our version was made for Marie-Louise. Full-length replicas may have been envisaged for propaganda purposes, since Napoleon wished to demonstrate the stability and legitimacy of the Empire by highlighting the role and position of the Empress, mother of the heir to the throne, with her posing in front of the Emperor's throne, the imperial crown prominently placed at her side. But the speed of political events probably prevented the production of replicas.

Marie-Louise of Habsburg-Lorraine (1791–1847) was the eldest daughter of Emperor Francis I of Austria and great-niece of Queen Marie-Antoinette. Married to Napoleon in 1810, mother of the King of Rome by 1811, she witnessed the fall of the Empire before returning with her son to the court in Vienna. When she became Duchess of Parma in 1816, she moved to the city and lived there until her death.

Marie-Guillemine Laville-Leroux, married name Benoist, was a pupil of Vigée-Lebrun and then of David. Her talent, recognized by the Beaux-Arts administration during the Consulat, brought her an official commission for a *Portrait of Napoleon Bonaparte as First Consul* in 1803 (see lot 10) for the city of Ghent. Later, she painted a *Portrait of Napoleon in His Coronation Robes,* followed by several portraits of the imperial family, including Pauline Bonaparte (Musée National du Château de Fontainebleau). Her most famous work is unquestionably the *Portrait of Madeleine*, also known as *Portrait of a Young Black Woman*, possibly painted in support of the abolition of slavery (Musée du Louvre).

€ 60,000-80,000

81

ADRIEN-LOUIS-MARIE CAVELIER
(1787-1867)

Projet de coiffeuse avec son tabouret pour l'Impératrice Marie-Louise, à l'occasion de son Mariage avec l'Empereur Napoléon Ier dans la chapelle du Louvre, d'après Pierre Paul Prud'hon, vers 1810

A project for a dressing table with a stool for Empress Marie-Louise, on the occasion of her marriage to Emperor Napoleon I in the chapel of the Louvre, after Pierre Paul Prud'hon, circa 1810

plume, encre brune, lavis de couleurs et gouache, sur crayon, sur plusieurs feuilles jointes marouflées sur toile ; cadre en bois doré (postérieur)
210 x 183 cm ; 82 2/3 x 72 in

pen, brown ink, coloured wash and gouache, over pencil, on several sheets mounted on canvas; gilded wooden frame (later)

PROVENANCE

Maison Odiot, Paris ;
Collection Thomyre ;
Collection M. Eudoxe Marcille ;
Vente M. Marcille, 4 mars 1857, n°165 ;
Sotheby's Londres, *Old master and british drawings*, 8 juillet 2015, lot 206.

EXPOSITION(S)

Exposition Prud'hon, mai 1874, n°399
Exposition des dessins de décoration de maîtres anciens, 1880, n°326
Pierre Paul Prud'hon, Palais des Beaux-Arts, Paris, mai-juin 1922, n°201
The Eagle Flying Across Europe: Napoleon Relics Exhibition, Fondation Napoléon / Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 29 août 2014 - 31 mars 2015
Dessiner l'or et l'argent, Odiot orfèvre, Musée des Arts Décoratifs, Paris 8 mars - 7 mai 2017

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J.-P. Samoyault, *Mobilier Français : Consulat et Empire*, Paris, 2009, ill. p. 229
J.-M Pinçon & O. Gaube du Gers, *Odiot, l'Orfèvre*, Paris, 1990, ill. p. 105
J. Guiffrey, *L'Œuvre de Pierre Paul Prud'hon*, Paris, 1924, p. 368, n°984
E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé de P.-P. Prud'hon*, Paris, 1876, p. 212

This monumental drawing from the Odiot Collection is one of the last surviving testimonies of the magnificent gift presented by the City of Paris to Marie-Louise of Habsburg-Lorraine on the occasion of her marriage to Emperor Napoleon I in 1810. In this design, Marie-Louise is depicted as Flora, accompanied by putti personifying the arts and sciences. The table's feet are represented as cornucopias linked by a mascaron topped with a perfume vase. The silver-gilt and lapis toilette table was crafted by the silversmith Odiot and bronzier Thomire, then presented to the City of Paris on August 15, 1810. It is melted down in 1832 on Marie-Louise's orders to aid cholera victims.

ŒUVRES EN RAPPORT

Adrien-Louis-Marie Cavelier, Psyché de l'Impératrice Marie-Louise, plume, aquarelle, lavis, vers 1810, Collection Comte Charles-André Colonna Walewski.
Projet d'une table, ancienne Collection Elisha Whittelsey, The Metropolitan Museum of Art, Fonds Elisha Whittelsey, 1960.
Vente Paris Drouot, La grande glace pour la chambre de l'Impératrice Marie-Louise à Fontainebleau, 25 janvier 2013, n°32.

€ 60,000-100,000

82

MONTRE DE COL EN OR, ÉMAIL ET DIAMANTS D'ÉPOQUE EMPIRE, VERS 1812-1814, ATTRIBUÉE À LA MAISON NITOT, AU CHIFFRE DE L'IMPÉRATRICE MARIE-LOUISE

A FRENCH EMPIRE GOLD, ENAMEL, AND DIAMOND NECKLACE WATCH, CIRCA 1812-1814, ATTRIBUTED TO NITOT, WITH THE MONOGRAM OF EMPRESS MARIE-LOUISE

à décor guilloché rayonnant sur fond d'émail bleu roi, la face principale monogrammée *ML* en lettres anglaises surmontées d'une couronne impériale, au revers une étoile impériale à cinq branches pavée de diamants taille rose, au fond du boitier le chiffre *71*, l'anneau de la bélière mobile en argent cernée de diamants taille rose, N°*5480* sur le nœud de la bélière
36 diamants taille ancienne 0,10 ct
Poinçon de fabricant *M.C.* au revers du couvercle
Diam. 3,1 cm, Haut. totale 4,5 cm ;
Diam. 1 ¼ in, height 1 ¾ in

with a radiant guilloché decoration on a royal blue enamel background, the main face monogrammed *ML* in English letters surmounted by an imperial crown, on the reverse a five-pointed imperial star paved with rose-cut diamonds, on the caseback the number *71*, the silver ring of the movable bail surrounded by rose-cut diamonds, No. *5480* on the bow of the bail
36 old-cut diamonds, 0.10 ct
M.C. maker's mark on the reverse of the cover

PROVENANCE

Probablement Marie-Louise d'Autriche, Impératrice des français (1791-1847) ;
Probablement offerte par Marie-Louise à Jeanne Charlotte de Lucay (1769-1845), dame d'honneur de Marie-Louise de 1810 à 1814 ;
Par descendance dans la famille ;
Achetée à la famille par l'actuel propriétaire.

EXPOSITION(S)

La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30eme Biennale de Paris, Grand Palais, 8-16 septembre 2018

BIBLIOGRAPHIE

La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, ill. p. 66-67

BIBLIOGRAPHIE COMPARATIVE

P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, p. 51
C. Joannis, *Bijoux des deux Empires, mode et sentiments, 1804-1870*, Paris, 2004, catalogue d'exposition, Musée national de Malmaison, 20 octobre 2004 - 28 février 2005, ill. p. 118
B. Chevallier and Dr. C. Seguin, *La Mesure du temps dans les collections du musée de Malmaison*, Paris, 1991, catalogue d'exposition, Musée national de Malmaison, 29 mai 1991 - 15 septembre 1991, n°44
F. Masson, *L'impératrice Marie-Louise*, Paris, 1902
A. Maze-Sencier, *Les fournisseurs de Napoléon Ier et des deux impératrices*, Paris, 1893

The Masson Collection (housed at the Bibliothèque Thiers) preserves an inventory listing the objects contained in the case of " Sa Majesté l'Impératrice & Reine" from 1810 to 1815. Marie-Louise commissions numerous neck watches from various suppliers: Etienne Mugnier, Abraham-Louis Breguet, Jean-André Lepaute, and Marie-Etienne Nitot. Her first purchase from Nitot, dated April 17, 1811, consists of a "*montre de col, émaillée, enrichie de perles* " priced at 230 francs. Numerous orders follow, such as one from the Grand Chamberlain dated 1811 (September 4, 1811): "*vingt-six petites montres de col divers, en or émaillé, avec entourages, chiffres, emblèmes superbes et accompagnées de leurs chaînes et clefs*." According to the archives, watches of this type are priced based on the quality of their adornments, enriched with pearls or brilliants, ranging from 250 to 600 francs each.

Her orders intensify thereafter, particularly in 1814, when the Empress acquires 12 neck watches at prices ranging from 496 to 983 francs, depending on the level of ornamentation (pearls, diamonds, enamel color, and her monogram). This significant number of orders is attributed to the Empress's habit of gifting these small precious objects to her ladies-in-waiting, such as the example preserved at the Château de Fontainebleau, presented to Mademoiselle Soufflot, daughter of a chambermaid to the King of Rome. Numerous small enameled neck or pocket watches bearing the Empress's monogram are held in public collections or have appeared at auction. They are often adorned with fine pearls on a blue enamel background and feature similar designs: bees, laurel garlands, small flowers, and stars. The Empress's monogram typically appears in uppercase or block letters. The use of an elegant, cursive English script likely indicates personal ownership by the Empress. The presence of numerous diamonds, both in the monogram and the overall watch design, also suggests an order placed by the Empress for her own use or a gift received, possibly from the Emperor himself. Known neck watches lack this level of opulence.

€ 40,000-60,000

Détail de la montre ouverte

Revers de la montre

83

LOUIS-FRANÇOIS JEANNEST
1781 - 1856

Paire de vases Médicis commémorant le Mariage de Napoléon Ier et Marie-Louise et la Naissance du Roi de Rome

A pair of Medici vases commemorating the marriage of Napoleon I and Marie-Louise and the birth of the King of Rome

vers 1812
chacun signé et daté sur la plinthe *L. jeannest fecit. / 1812*
bronze à patine brun foncé
le vase de la Naissance du roi de Rome inscrit *NATIVITAS / NEAPOLEONIS / FRANCISCI / CAROLL JOSEPH / REGIS ROMAE / ANNO DOMINI / MDCCCXI* ; le vase du Mariage inscrit *CONJUGIUM / NEAPOLINIS / MAGNI / ET / MARIAE LUDOVICAE / ANNO DOMINI / MDCCCX*
Haut. 60 cm, 23 ⅝ in. ; Diam. 44 cm, 17 ⅜ in.
(2)

circa 1812
each signed and dated on the plinth *L. jeannest fecit. / 1812*
the vase commemorating the birth of the King of Rome inscribed *NATIVITAS / NEAPOLEONIS / FRANCISCI / CAROLL JOSEPH / REGIS ROMAE / ANNO DOMINI / MDCCCXI;* the Mariage vase inscribed *CONJUGIUM / NEAPOLINIS / MAGNI / ET / MARIAE LUDOVICAE / ANNO DOMINI / MDCCCX*
bronze, dark brown patina

PROVENANCE

Vente Me Paul Pescheteau, Paris, 9 mars 1964, lot 79 ;
Vente Rossini, Paris, 13 avril 2005, lot 303

EXPOSITION(S)

Salon de 1812, n° 1092 ;
Napoléon: An Intimate Portrait, cat. exp., 2005, p. 66

BIBLIOGRAPHIE

Explication des ouvrages de peinture, sculpture, architecture et gravure, des Artistes vivans, Exposés au Musée Napoléon, le 1er novembre 1812, Paris, 1812, p. 115 ;
M. A. Dupuy, I. le Masne de Chermont, E. Williamson, *Vivant Denon, Directeur des musées sous le Consulat et l'Empire. Correspondances (1802-1815)*, musée du Louvre, Paris, 1999, t. II, p. 831, [2 377].

€ 100,000-150,000

Reappearing on the market in 1968, these superb chiselled bronze vases, honouring the birth of the King of Rome and the marriage of Napoléon to his second wife Marie-Louise, are a precious testimony to the artistic effervescence of the French Empire. They were made by the sculptor and chiseller Louis-François Jeannest, a pupil of Philippe-Laurent Roland, who was also a protégé of Dominique Vivant Denon, as the latter's correspondence attests ([2,377] 19 March 1812[1]). The vase commemorating the birth of the King of Rome was probably created at the artist's own initiative in 1812. After its creation, Vivant Denon asked Count de Montesquiou (Grand Chamberlain of the Empire) to present the Jeannest vase to Napoléon, asking him to 'kindly present his work to His Majesty, so that, if he deigned to accept it, he could take care of a second vase representing the marriage of Their Majesties, the arrangement of which he showed me, which I judged to be very appropriate'. Although there is no record of a presentation to Napoléon, or of any commission for the second vase by the imperial couple, Jeannest presented the vases together at the Salon of 1812 (no. 1092), alongside a relief portrait of the comte de Montesquiou (current location unknown) and another of Vivant Denon (Metropolitan museum of Art, inv. 1993.404).

A true apology for the imperial couple, the vases are filled with Bonapartist symbolism: garlands of bees, eagle-shaped handles, and the allegorical figure of Justice resting her trays on a stone inscribed with the *Code Napoléon*, one of the major and lasting achievements of the Empire. In the centre, the imperial couple holding hands is united by an allegory of Genius, in a codified iconography evoking the official commissions of the regime. Jeannest showed remarkable ingenuity in alternating the traditional acanthus leaves with fritillaries, also known as 'imperial crowns', on the lower part of the vase.

Moreover, the shapes and ornamentation of these vases demonstrate the parallels between Napoleonic imagery and that of Imperial Rome. The acanthus, allegorical figures of the Tiber and Renommée celebrating the birth of the long-awaited heir, and the god Mercury presenting the infant to imperial France wearing a cloak embroidered with bees, are all inspired by the artistic vocabulary of the Roman Empire. Finally, perhaps the garland of oak leaves adorning the vases is a reference to the Macedonian Argeades dynasty, making Napoléon I a new Alexander the Great.

The incredible quality of the chiselling, worthy of the greatest bronziers of the Empire, is all the more astonishing given that we know that these works are the result of a private initiative rather than an official commission. We can compare these vases with an illustrious precedent, the one executed in terracotta by Joseph Chinard, a sculptor associated with Napoleon Bonaparte since the Consulate, in honour of the Coronation of the Imperial couple (circa 1807, Musée des Beaux-Arts de Lyon, inv. A 2918).

That same year, under the direction of Vivant Denon, Jeannest produced five bronze versions of the pair of seated figures of Napoleon and Marie-Louise. Like Canova's Napoléon en Mars pacificateur (Apsley House), the Emperor was very displeased with the antique nudity and ordered them cast. However, one pair was sent to the Château de Saint-Cloud and a second was carefully preserved by Vivant Denon (Louvre, inv. OA 11365 and OA 11366). This patronage link between Vivant Denon and Jeannest suggests that the director of the Musée Napoléon was involved in the commissioning of the second vase, and then in the presentation of the reunited pair at the Salon.

The career of Jeannest, a talented sculptor and bronzemaker, probably suffered from the downfall of the Empire. Although he ceased all commercial activity in 1837, as evidenced by the sale of his workshop[2], Jeannest remained active under the Restoration and continued to exhibit at the Salon until 1852. These vases are to be considered his masterpieces, and rival the excellence of the greatest bronziers of the Empire, notably Pierre-Philippe Thomire.

[1] M. A. Dupuy, I. le Masne de Chermont, E. Williamson, *op. cit.*, p. 831, [2 377] 19 March 1812, Letter from Dominique Vivant Denon to the comte de Montesquiou :

« Monseigneur,

J'ai l'honneur d'adresser à Votre Excellence le sieur Jeannest, sculpteur ciseleur, qui vient d'exécuter en bronze un vase de deux pieds de proportion sur lequel sont sculptés en relief huit figures allégoriques allusives à la naissance du roi de Rome. Il a désiré que je fusse auprès de Votre Excellence son interprète, et que je vous priasse de vouloir bien présenter son ouvrage à Sa Majesté, afin que, si elle daignait l'agréer, il puisse s'occuper d'un second vase représentant le mariage de Leurs Majestés dont il m'a monté la disposition, que j'ai jugée très convenable.

Le sieur Jeannet, Monseigneur, mérite toute votre bienveillance, et son ouvrage sous le rapport de la composition et de l'exécution comme ciselure est digne d'un regard protecteur de Leurs Majestés Impériales ; j'ai donc l'honneur de prier Votre Excellence de profiter de la circonstance favorable de l'anniversaire de la naissance de Sa Majesté le roi de Rome pour que ce vase soit présenté. »

[2] *Catalogue des modèles de bronzes, Fabrique de M. L. Jeannest dont la vente aura lieu le 24 juillet 1837*, Paris, 1837.

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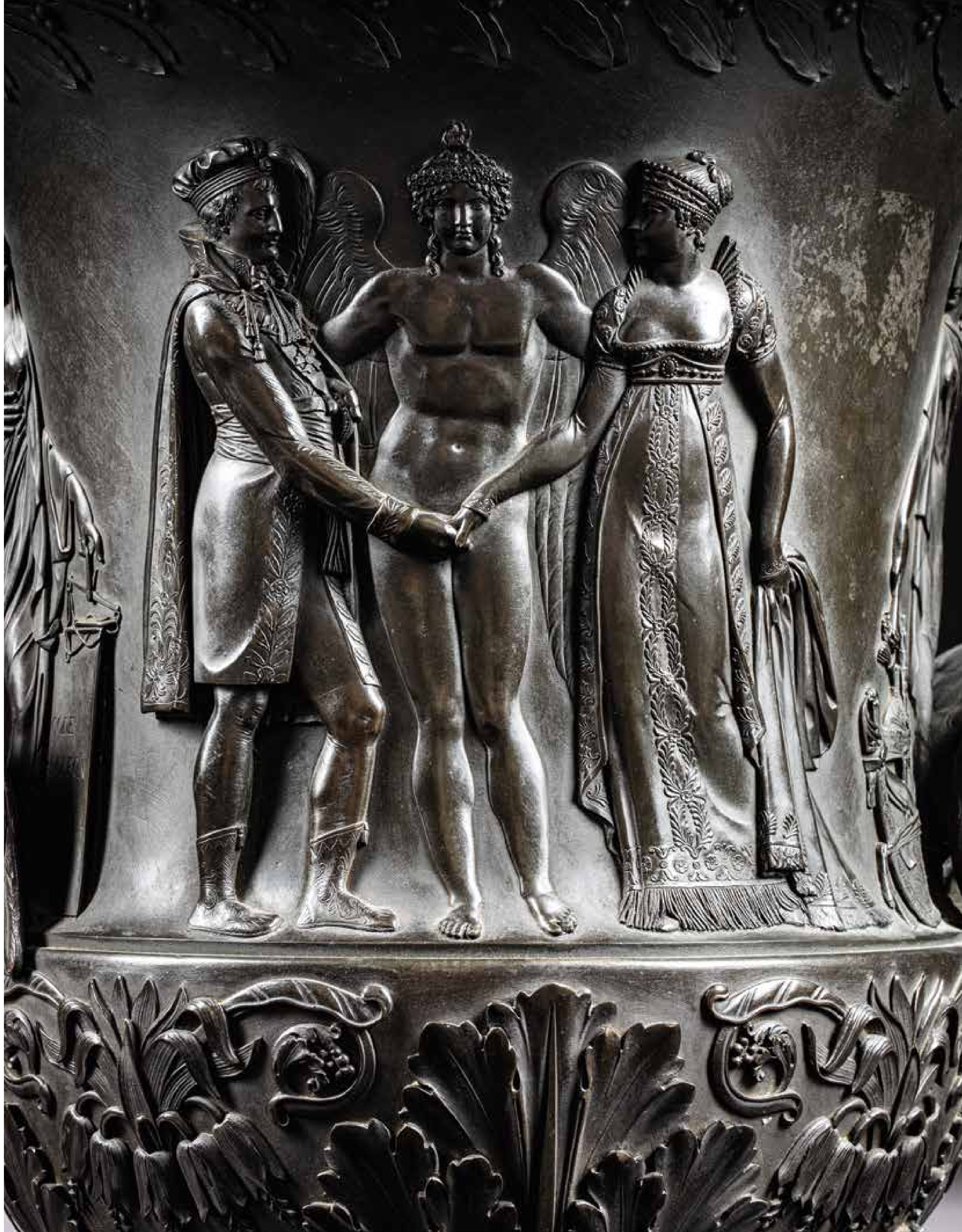
Napoléon et l'Empire, cat. exp. Paris, musée de l'Armée, mars-juillet 2003, cat. 80, p. 169.



84

CHEVALIÈRE EN OR ET DIAMANTS, PAR MARC-ETIENNE NITOT, VERS 1810-1811, OFFERTE PAR L'EMPEREUR NAPOLÉON EN 1811

AN IMPERIAL GIFT FROM NAPOLEON IN 1811, A GOLD AND DIAMOND RING, BY MARC-ETIENNE NITOT, CIRCA 1810-1811

environ 3,50 carats, le centre en or piqueté orné du 'N' couronné en or blanc ou platine enrichi de roses de Hollande
Poids : 7,34 gr.

approximately 3.50 carats, the center in stippled gold decorated with the crowned 'N' in white gold or platinum enhanced with dutch rose-cut diamonds
Weight: 7.34 gr.

PROVENANCE

Offert à Monsieur Hans de Bruyère, commandant de la garde d'honneur à cheval de Nimègue, lors de la visite de Napoléon dans l'ancien royaume de Hollande en septembre-octobre 1811. Il s'arrête à Nimègue le 30 octobre.
Par descendance dans la famille jusque
Vente Nicolay et Couturier, Paris, 11 décembre 1996, lot 63
Expertisée par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié cette bague dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

Chaumet deux siècles de création, Musée Carnavalet, 25 mars - 28 juin1998
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum in Melbourne, 1999
La place Vendôme: Art, pouvoir et fortune, Hotel de Villemaré, mars - octobre 2003
Beutekunst unter Napoleon. Die "französische Schenkung" an Mainz 1803, Musée régional de Mayence, 25 octobre 2003 - 14 mars 2004
Napoléon et la Vendée, hôtel du département, 18 mai - 17 octobre 2004
Bonaparte et la Vendée, logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

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P.-J. Chalençon, *Napoléon, La collection*, Paris, 2019, ill. p. 58.
P.-J. Chalençon, B. Topping et R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 49
G. Gengembre, *Napoléon, L'empereur immortel*, Italie, 2002, p. 233
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, ill. p. 19, fig. 138
R. Hurel et D. Scarisbrick, *Chaumet deux siècles de création*, Paris, 1998, catalogue d'exposition, Musée Carnavalet, 25 mars - 28 juin 1998, ill. p. 24
L. Bucquoy, *Les gardes d'honneur du Premier Empire*, Nancy, 1908
A.Maze-Sencier, *les fournisseurs de Napoléon ler et des deux impératrices : d'après des documents inédits, tirés des Archives nationales, des archives du Ministère des affaires étrangères et des archives des manufactures de Sèvres et des Gobelins*, Paris, 1893, pp.178-179, 332-333

€ 200,000-300,000

enlarged

Mathieu-Ignace Van Brée, Entrée de l'empereur Napoléon à Nimègue le 9 octobre 1811, 1812-1813, Rijksmuseum Amsterdam

A Diplomatic Journey

In 1810, Napoleon, accompanied by his new wife Marie-Louise, set out for the former Kingdom of Holland—under his brother Louis's rule since 1806—to strengthen the blockade against Britain, establish a new bureaucracy, and expand imperial roads. Between September 11 and October 30, the Emperor crisscrossed the country, meeting numerous officials. On October 30, he spent the night in Nijmegen, departing the next morning for Wesel.

Following this trip, likely as a gesture of thanks to high-ranking dignitaries, Napoleon sent gifts to representatives of the visited cities, including those in Nijmegen. Our ring came with a letter, in the first auction, from the secretary of the Crown Property Intendant in Holland, dated Amsterdam, December 18, 1811, requesting the Nijmegen commander, General Hans de Bruyère, to acknowledge receipt of a package containing this ring. A prominent local figure, de Bruyère was among those who welcomed the Emperor during his October stop. This exquisite gift remained in the family until its auction at Mes Nicolay et Couturier in Paris in 1996, with expert Bernard Croissy.

The Emperor's Gifts

Napoleon I, a skilled diplomat, spared no expense in gifting precious items to his family, allies, European sovereigns, and dignitaries of annexed lands. These offerings—gold, diamonds, silver-gilt, as well as snuffboxes, porcelain, tapestries, and furniture—spread the Empire style across Europe while boosting the decorative arts economy.

Nitot, Napoleon's official jeweler, supplied the crown with numerous pieces, including rings adorned with an "N," like ours, in 1810 and 1811. Maze Censier, in *Les fournisseurs de Napoléon Ier et des deux impératrices* (Paris, 1893), citing unpublished documents from the National Archives, the Foreign Affairs Ministry, and the Sèvres and Gobelins manufactories, lists these commissions: on July 4, 1810, one of "*cinq bagues composées d'un N couronné, de dix brillants et de trente-huit roses de Hollande valent ensemble 6,764 fr* ou le 31 août 1810 *deux bagues à entourage de huit et douze brillants, ornées d'un N, formé de quarante-sept et de cinquante roses de Hollande, 5,193 fr – dix autre bagues, de même genre, 11,984 fr – une bague, à entourage de douze brillants, avec l'N couronné en roses de Hollande 1,094 fr".* Censier also notes a grand chamberlain's request to fund these from the budget for diamonds and jewels tied to the Emperor's wedding.

Further records from Nitot et Fils in *mars 1811 : bagues en brillants, ornées du chiffre de Napoléon et d'une couronne en diamants roses, 891 fr – 841 fr- 844fr- 954 fr-1,118fr – 1,120 fr- 1,332 fr – 1, 464 fr- 1,703 fr- 1,708 fr. (Archives nationales O234).* Our ring appears to be the only known surviving example from these 1811 orders, a poignant testament to the Emperor's generosity.

Marc-Etienne Nitot (1750-1809)

Among Napoleon's most prolific suppliers, Marc-Étienne Nitot stands out as a key figure. Born into a dynasty of Parisian jewelers, he became a master goldsmith in 1779, setting up shop at Place du Pont-Neuf. He worked for Queen Marie-Antoinette before specializing in jewelry for Napoleon and Joséphine, notably setting the Regent diamond into the Emperor's sword.

Joséphine, a jewelry enthusiast, placed frequent orders with Nitot, as did her daughter Hortense. Though Napoleon wore little jewelry himself, he delighted in gifting it to his family. Marc-Étienne's son, François-Regnault Nitot (1779–1853), joined the family workshop, continuing its legacy with stunning pieces for Napoleon's second wife, Empress Marie-Louise, from 1811 onward—including parts of her trousseau. In 1812, the Nitot firm relocated to Place Vendôme, where it catered to Europe's courts, a legacy that endured until the late 19th century when Chaumet took over its holdings, safeguarding the archives of this early 19th-century master.

enlarged

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PLATEAU ET "THÉIÈRE ASSELIN" EN PORCELAINE DURE DE SÈVRES DU SERVICE DES 'FABLES DE LA FONTAINE', VERS 1812, PROBABLEMENT OFFERTS PAR L'IMPÉRATRICE MARIE-LOUISE À HORTENSE DE BEAUHARNAIS, REINE DE HOLLANDE

A SÈVRES (HARD PASTE) PORCELAIN GOLD-GROUND OVAL TRAY AND TEAPOT AND COVER, 'THÉIÈRE ASSELIN', FROM THE DÉJEUNER SERVICE 'FABLES DE LA FONTAINE', CIRCA 1812, PROBABLY PRESENTED BY EMPRESS MARIE-LOUISE TO HORTENSE DE BEAUHARNAIS, QUEEN OF HOLLAND

peint en grisaille par Claude-Charles Gérard, le plateau centré de trois médaillons représentant *'La Veuve D Une Journee.', 'Le Meunier, Son Fils, et L'Ane.' et 'La Veuve D'Une Année.',* la théière de deux panneaux rectangulaires représentant des scènes avec les titres *'Les deux Amis.'* and *'Le Berger et le Roi'.* d'après les Fables de la Fontaine de Charles Percier publiées par Pierre Didot l'Ainé, le plateau avec deux scènes avec des animaux et quatre médaillons avec des trophées imitant des camées antiques, fond or bruni avec des guirlandes de feuilles en enroulement, *marque en rouge au pinceau Manufacture Impériale de Sèvres et date 1812 deux fois, marques en creux H.L, ala.b (?), OZ pour 1811 sur le plateau, légèrement visible sur la théière, diverses marques en creux, marques OZ pour 1811, diverses marques en creux sur la théière*

(2)

Le plateau : Long. 45 cm ; Length 17 ¾ in
La théière : Haut. 21 cm; Height 8 1/4 in

Painted en grisaille by Claude-Charles Gérard, the tray with three titled circular panels, *'La Veuve D Une Journee.', 'Le Meunier.', Son Fils, et L'Ane.'* and *'La Veuve D'Une Année',* the teapot with two titled rectangular panels, *'Les deux Amis.'* and *'Le Berger et le Roi.',* depicting 17th century figural interior, rural or Eastern genre scenes, after engravings by Charles Percier of Jean de la Fontaine's Fables, published by Pierre Didot *l'ainé,* the tray with two animal scenes and four panels of trophies, all to simulate hardstone cameos, against a burnished gold ground with colourful arabesques issuing leafy fronds, the tray with a tooled laurel border, *red stencilled Manufacture Impériale de Sèvres mark and date 1812 twice, incised HL, ala. b.(?), OZ for 1811 to tray, partial red stencilled mark, incised OZ for 1811, various incised marks to teapot*

The tray: Long. 45 cm; Length 17 ¾ in
The teapot: Haut. 21 cm; Height 8 1/4 in.

PROVENANCE

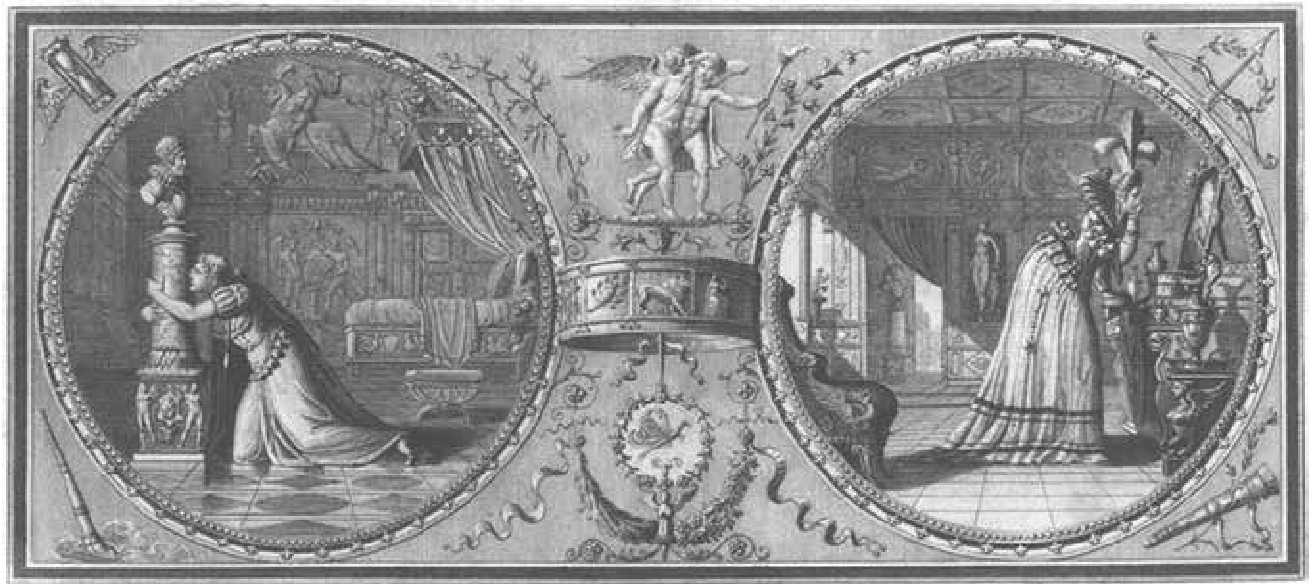
Livrés au palais des Tuileries le 28 décembre 1812, comme cadeau d'étrennes de l'Impératrice Marie-Louise à Hortense de Beauharnais, reine de Hollande;
Alexandre Popoff, Paris (étiquette à l'intérieur de la théière)

BIBLIOGRAPHIE

C. Leprince et. al., *Napoléon 1er et La Manufacture de Sèvres, L'Art de la Porcelaine au Service de L'Empire*, catalogue d'exposition, Paris, 2016, p. 328, no. 118

€ 40,000-60,000

Charles Percier, Les Fables de la Fontaine, 1802; Livre VIII, Fable Les Deux Amis



Charles Percier, Les Fables de la Fontaine, 1802; Livre VI, la jeune veuve

The present tray and teapot were originally part of a déjeuner included in the deliveries made on 28 December 1812 to the Tuileries Palace, for gifts to be offered by Empress Marie-Louise. It comprised two cups and saucers, *tasses et soucoupes Jasmin*; the present teapot, *théière Asselin*, one sugar bowl, *pot à sucre*, one milk jug, *pot au lait*, and the present tray, *plateau*, with a case, for a costly 4275 *francs* (Sèvres, Cité de la céramique, Archives, *Ventes au comptant et à crédit 1er janvier – 31 décembre 1812*, Vy21, fol.30v, *Crédits au gouvernement 1811-1813*, Vbb4, fol. 11).

The *en grisaille* scenes for this service are taken from headpiece engravings designed by Charles Percier for Jean de la Fontaine's *Fables*, published by Pierre Didot *l'ainé* in 1802. La Fontaine's *Fables* is one of several illustrated editions of the poet's work that Didot published and is fourth in Didot's five-part "Louvre editions," following the The Works of Racine (1801–5) and preceding The Works of Boileau (1816). An 1802 example of this publication is held in the Metropolitan Museum, New York, object no. 67.703. The central scene on the tray, titled 'Le Meunier., Son Fils, et L'Ane.' is taken from the frontispiece for book three and the flanking scenes, titled 'La Veuve D Une Journee.' and 'La Veuve D'Une Année', from book six. The teapot shows two scenes, one titled 'Les deux Amis.', from book eight and the other, titled 'Le Berger et le Roi.', from book ten.

Pietro Benvenuti, Elisa Bonaparte, grande duchesse de Toscane et sa fille Napoleone-Elisa, vers 1800-1815, château de Fontainebleau

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THÉIÈRE "ASSELIN" ET SON COUVERCLE À FOND BEAU BLEU EN PORCELAINE DURE DE SÈVRES, VERS 1813, PROBABLEMENT OFFERTE PAR L'IMPÉRATRICE MARIE-LOUISE À ELISA BONAPARTE, GRANDE DUCHESSE DE TOSCANE

A SÈVRES (HARD PASTE) PORCELAIN BEAU BLEU-GROUND TEAPOT AND COVER, THÉIÈRE ASSELIN', CIRCA 1813, PROBABLY PRESENTED BY EMPRESS MARIE-LOUISE TO ELISA BONAPARTE, GRANDE-DUCHESSE DE TOSCANE

peinte par Swebach, avec deux panneaux représentant des soldats des *Principaux Corps de la Garde Impériale*, flanqués de chaque côté de trophées militaires en platine et or, la partie basse avec des épées et palmettes alternées d'étendards, une frise d'étoiles, le couvercle bordé d'abeilles dans des guirlandes de laurier, *marque en rouge à l'aigle couronnée et marque de la Manufacture Impériale Sèvres, lettres-dates TZ pour 1813 et MO 28 nv i en émail brun, marque en creux*
Haut. 20,5 cm ; Height 8 in.

painted by Swebach with two rectangular panels depicting soldiers of the *Principaux Corps de la Garde Impériale*, flanked at each end by military trophies in platinum and shaded gilding between bands of alternating platinum and gilt stars, the lower part with a border of alternating swords, eagles on pedestals and palmettes, the cover with a border of bees enclosed by laurel garlands, *red printed crowned eagle and Manufacture Impériale Sèvres mark, date letters TZ for 1813 and MO 28 nv i in brown enamel, incised mark*

PROVENANCE

Livrée par le gouvernement Français le 29 décembre 1813, comme cadeau d'étrennes par l'Impératrice Marie-Louise à Elisa Bonaparte, grande-duchesse de Toscane.

BIBLIOGRAPHIE

C. Leprince et. al., *Napoléon 1er et La Manufacture de Sèvres: l'Art de la Porcelaine au Service de L'Empire*, catalogue d'exposition, Paris, 2016, p. 331, no. 130, illustré.

Elisa Bonaparte, grande-duchesse de Toscane

Born Maria Anna (1777-1820), in Ajaccio, Corsica, she was the eldest daughter of Carlo and Maria-Letizia Bonaparte. She later adopted the nickname "Élisa", reputedly given by her elder brother Lucien. When she was 20 years old she married the French army officer Felice Pasquale Baciocchi (1762-1841) in 1797. With Napoléon's Coronation his three sisters all became imperial princesses in 1805, and Elisa became Princess of Piombino and Lucca, then Grand-Duchess of Tuscany in 1809. After the fall of Napoléon's Empire, in March 1814, Elisa was forced into exile, first residing in France, then Bologna, and Graz in Austria, before finally being permitted to live permanently in Bologna.

The present teapot was originally part of a déjeuner included in the deliveries made on 29 December 1813, for gifts to be offered by Empress Marie-Louise. It comprised two cups and saucers, *tasses et soucoupes Jasmin*; the present teapot, *théière Asselin*, one sugar bowl, *pot à sucre*, one milk jug, *pot au lait*, and one oval tray, *plateau ovale 1e* , with a case, for a total cost of 3385 *francs* (Sèvres, Cité de la céramique, Archives, Vbb5, fol.1v). In addition to the present lot, the tray from this déjeuner, as noted by Le Prince, survives in the Museum für Kunst und Gewerbe, Hamburg.

€ 8,000-12,000

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PENDULE EN BRONZE PATINÉ, CISELÉ, DORÉ ET MARBRE JAUNE D'ÉPOQUE EMPIRE DITE « NAPOLÉONIDE », PREMIER QUART DU XIXE SIÈCLE, LE BUSTE PAR JACQUES-EDMÉ DUMONT

A FRENCH EMPIRE PATINATED, CHASED AND GILT-BRONZE AND YELLOW MARBLE 'NAPOLEONIDE' CLOCK, FIRST QUARTER OF THE 19TH CENTURY, THE BUST BY JACQUES-EDMÉ DUMON

la base en marbre de Sienne, les côtés appliqués des armoiries de Marie-Louise d'Autriche, le buste signé et daté *DUMONT SCULP 1810* inscrit au revers *ELISA/GRANDE DUCHESSE DE TOSCANE/ PRINCESSE DE LUCQUES*, le cadran émaillé signé « Le Roy h. de SAI et Rle Madame Mère de l'Empereur », chiffres romains et calendrier, deux aiguilles dites à la Breguet en acier bleui, une aiguille en laiton doré pour les indications du calendrier, le cadran intérieur signé « Le Roy à Paris », sous le buste en bronze amovible qui le surmonte, un cadran auxiliaire permet de régler le mécanisme de la sonnerie pour la nuit ou le jour, indications du calendrier
Haut. 59 cm, larg. 20 cm ;
Height 23 1/4 in, width 8 in

with a Sienna marble base, the sides applied with the coat-of-arms of Marie-Louise of Austria, the bust signed and dated *DUMONT SCULP 1810* inscribed on the reverse *ELISA/GRANDE DUCHESSE DE TOSCANE/ PRINCESSE DE LUCQUES*, the enamelled dial signed "*Le Roy h. de SAI et Rle Madame Mère de l'Empereur*", Roman numerals and calendar, two blued steel Breguet hands, one gilt brass hand for the calendar indications, the inner dial signed "*Le Roy à Paris*", under the removable bronze bust above it, an auxiliary dial for setting the striking mechanism for night or day, calendar indications

PROVENANCE

Très probablement présent d'Elisa Baciocchi, grande-duchesse de Toscane à l'Impératrice Marie-Louise pour son mariage avec Napoléon Ier en 1810 ;
Richard Redding antiques.

BIBLIOGRAPHIE COMPARATIVE

M.-F. Dupuy-Baylet, *Pendules du Mobilier National 1800-1870*, Dijon, 2006, p. 140
G. Hubert, G. Ledoux-Lebard, *Napoléon : Portraits contemporains, bustes et statues*, Paris, 1999, pp. 78-79
P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, Paris, 1997, p. 414, pl. C
S. Hoog, *Les Sculptures. I, Le Musée*, Paris, 1993, p. 352, fig. 1644

Détail de l'intérieur de la pendule

Our clock shares numerous similarities with another model (illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Âge au XXe Siècle*, 1997, p. 414, pl. C), which bears a patinated bronze bust of Princess Elisa Baciocchi. Both clocks, featuring a detachable head, are signed by the sculptor Jacques-Edmé Dumont (1761–1844) and equipped with movements by the royal clockmaker Basile-Charles Le Roy (1765–1839).

The porphyry milestone clock in this reference work is described as a gift from the Grand Duchess of Tuscany to her sister-in-law, Empress Marie-Louise, on the occasion of her marriage to Emperor Napoleon in 1810. It was later sold at auction by Couturier & Nicolay in Paris. By extension, it is highly likely that our clock was also presented by Elisa Baciocchi to Empress Marie-Louise as a wedding gift; indeed, the sides of its marble base bear the coat-of-arms of Marie-Louise of Austria, French Empress.

This clock also resembles one held by the Mobilier National, featuring a herm bust of Elisa Bonaparte-Baciocchi after Lorenzo Bartolini, resting on a Siena yellow marble base inscribed with a dial and flanked by coats of arms (this time of the Bonaparte family in Corsica). Both clocks celebrate imperial power through the fusion of sculpture and horology. The Mobilier National example differs only in that its dial includes a moon phase.

A similar clock, also by Le Roy but with a different classical bust and holes on the sides of the base (likely to hold imperial escutcheons), once belonged to the Demidoff collection and was later sold at auction (Sotheby's London, April 21–24, 1969, lot 226). This piece was probably acquired from Basile-Charles Le Roy by his patron Jérôme Bonaparte, King of Westphalia (brother of Napoleon and Elisa), then passed to his daughter Mathilde Bonaparte, who married Anatole Demidoff, the first Prince of San Donato.

The Le Roy Firm

This illustrious provenance, combined with the bust depicting Napoleon's sister and the craftsmanship of two leading figures in their fields, lends this clock singular significance. The movement was crafted by Basile-Charles Le Roy (also known as Bazile-Charles Le Roy), born in Paris, son of clockmaker Bazile Le Roy (1731–1804). Basile-Charles founded the Le Roy firm at 60 Galerie de Pierre, Palais-Royal, shortly after 1785, when the duke of Orléans opened the Palais-Royal gardens to the public and its buildings to commerce. During the Revolution, he worked for the Republic, signing his clocks "Elyor." He later moved the business to 13–15 Galerie Montpensier, Palais-Royal, where it remained for nearly a century. In the ensuing years, he was appointed clockmaker to Emperor Napoleon and Madame Mère, a title proudly displayed on the main dial.

He also served as clockmaker to Princess Pauline, Jérôme Bonaparte, King of Westphalia, and, in 1829, to the Dukes of Bourbon and Chartres.

Jacques-Edmé Dumont (1761–1844)

The bust of the Grand Duchess was created by Jacques-Edmé Dumont, from a renowned dynasty of sculptors. A pupil of Augustin Pajou, Dumont won the coveted Prix de Rome in 1788 and lived in Italy until 1793, returning to France hoping for a commission from the National Convention. When none came, he built his reputation with small statuettes, medallions, and later large-scale statues, including one of Louis Henri, duke of Bourbon. He also produced several high-quality portraits, such as those of his mother (Musée du Louvre) and Marie-Louise. This bust is modeled after a marble by Lorenzo Bartolini (1777–1850), itself inspired by a marble by Joseph Chinard (1756–1813). Bartolini's version, circa 1810, depicts her in a flared V-shaped gown with curled hair.

The Model

The subject, Maria Anna Elisa Bonaparte Baciocchi Levoy, better known as Elisa (1777–1820), was Napoleon's younger sister and wife of Felix Baciocchi Levoy. Renowned for her beauty and strong personality, she was the only one of the Emperor's sisters to wield true political power, serving as Duchess of Lucca, Princess of Piombino, and Grand Duchess of Tuscany. She introduced numerous reforms to religious, educational, medical, and charitable institutions while launching various artistic and architectural projects. Her strong will and independence often clashed with Napoleon, and by the time of his second marriage in 1810, sibling relations were strained.

€ 30,000-50,000

ROI DE ROME (1811-1832)

Fils unique de Napoléon Ier et de Marie-Louise d'Autriche, Napoléon François Joseph Charles Bonaparte, nait le 20 mars 1811 au palais des Tuileries. Enfant adoré et tant attendu par l'empereur, il est aussitôt titré roi de Rome. Sa naissance est marquée par 101 coups de canon, son portrait est gravé sur de nombreuses médailles et des pièces en or et argent sont données au peuple de Paris. Il est baptisé en grandes pompes à la cathédrale Notre Dame de Paris le 9 juin 1811 et reçoit comme marraine sa grand-mère Madame Mère, sa tante la reine Hortense et comme parrain son grand-père François Ier d'Autriche et son oncle Joseph Bonaparte. Il grandit dans les palais impériaux, au gré des déplacements de ses parents. Malheureusement l'Aiglon, titre donné à l'héritier de l'Empire, ne voit que peu de fois son père, la dernière fois le 24 janvier 1814. Lors de la première abdication de son père le 4 avril 1814, le jeune Napoléon part avec sa mère à Vienne et reçoit le titre de prince de Parme. Lors des Cent-jours, il reste à Vienne et l'empereur abdique à nouveau en sa faveur le 22 juin 1815. Cette nomination ne dure que deux semaines avant le retour définitif des Bourbons. Le prince reste donc à Vienne avec sa famille maternelle, il reçoit un nouveau titre celui de duc de Reichstadt avec le prédicat d'altesse sérénissime, ce qui lui permet de tenir un rang de premier ordre à la cour de Vienne. Il y reçoit une éducation complète et variée auprès de nombreux précepteurs et débute sa carrière militaire en 1822 qu'il souhaite définitive en 1826. Doté d'une santé fragile, il s'éteint en 1832 à l'âge de 22 ans des suites d'une pneumonie, sans descendance. Il est enterré à Vienne mais son corps sera transféré auprès du tombeau de son père au XXe siècle.

KING OF ROME (1811–1832)

The only son of Napoleon I and Marie-Louise of Austria, Napoleon François Joseph Charles Bonaparte is born on March 20, 1811, at the Tuileries Palace. A cherished and long-awaited child of the Emperor, he is immediately titled King of Rome. His birth is marked by 101 cannon shots, his portrait is engraved on numerous medals, and gold and silver coins are distributed to the people of Paris. He is baptized with great pomp at Notre-Dame Cathedral in Paris on June 9, 1811, with his grandmother Madame Mère and aunt Queen Hortense as godmothers, and his grandfather Francis I of Austria and uncle Joseph Bonaparte as godfathers. He grows up in imperial palaces, following his parents' travels. Unfortunately, the Aiglon, the title given to the heir of the Empire, sees his father only a few times, the last being on January 24, 1814. During his father's first abdication on April 4, 1814, young Napoleon departs with his mother to Vienna and is granted the title of Prince of Parma. During the Hundred Days, he remains in Vienna, and the Emperor abdicates again in his favor on June 22, 1815. This designation lasts only two weeks before the definitive return of the Bourbons. The prince thus stays in Vienna with his maternal family, receiving a new title, Duke of Reichstadt, with the predicate of Serene Highness, allowing him to hold a rank of the highest order at the Viennese court. He receives a comprehensive and varied education under numerous tutors and begins his military career in 1822, which he hopes to make permanent by 1826. Plagued by fragile health, he passes away in 1832 at the age of 22 from pneumonia, leaving no descendants. He is buried in Vienna, but his body is later transferred to his father's tomb in the 20th century.

Léopold Bucher, Portrait en pied du duc de Reichstadt, 1832, châteaux de Malmaison et Bois-Préau

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ENSEMBLE DE PIÈCES SUR LE ROI DE ROME

A SET OF ITEMS RELATED TO THE KING OF ROME

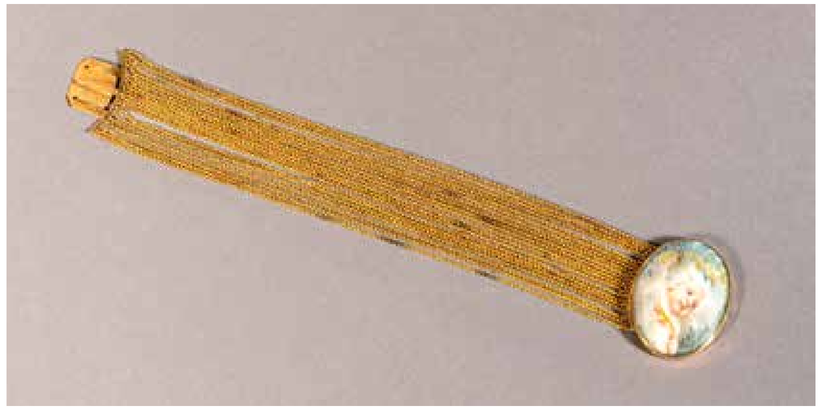
comprenant:
Philipp Jakob Treu (1761 - 1825), *Le roi de Rome enfant,* petit bronze à patine brun foncé, signé et daté *Sculpté D'après Nature / à Meudon au printemps 1812 / Par Treu de Bâle,* Haut. 9,5 cm, 3 ¾ in. ;
Attribué à Henri-Joseph Ruxthiel (1775 - 1837), d'après Philippe Jakob Treu, *Le roi de Rome enfant*, buste en bronze à patine brune, Haut. 32 cm, 12 ⅝ in. ;
Moulage de la main du roi de Rome, vers 1813-1814, plâtre sur un socle en bois doré et velours.
(3)

comprising:
Philipp Jakob Treu (1761 - 1825), *Le roi de Rome enfant,* small bronze bust, dark brown patina, signed and dated *Sculpted D'après Nature / à Meudon au printemps 1812 / Par Treu de Bâle*, 9.5cm. high, 3¾in.;
Attributed to Henri-Joseph Ruxthiel (1775 - 1837), after Philippe Jakob Treu, *Le roi de Rome enfant*, bronze bust with brown patina, 32cm. high, 12⅝in.;
Cast of the hand of the King of Rome, circa 1813-1814, plaster on a gilt wood base.

PROVENANCE

Le buste de Treu : par tradition exemplaire qui proviendrait de la collection de Caroline Murat, soeur de l'Empereur et reine de Naples et des deux Siciles ;
Galerie Jacques Fischer, 11 juin 2004.
La moulage de la main du roi de Rome : proviendrait de la collection d'Antoine Dubois (1756-1837), docteur de l'Impératrice Marie-Louise

€ 4,000-6,000



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BRACELET EN OR ET IVOIRE DE L'IMPÉRATRICE MARIE-LOUISE REPRÉSENTANT LE ROI DE ROME, LE BRACELET PAR LA MAISON NITOT, LA MINIATURE PAR JEAN-BAPTISTE ISABEY (1767-1855), VERS 1811

AN IMPERIAL GOLD AND IVORY BRACELET BELONGING TO EMPRESS MARIE-LOUISE REPRESENTING THE KING OF ROME, THE BRACELET BY MAISON NITOT, THE MINIATURE BY JEAN-BAPTISTE ISABEY (1767-1855), CIRCA 1811

la miniature représentant un portrait de Napoléon-François Charles Joseph, roi de Rome, bébé avec un bonnet en dentelle et tenant l'écharpe de la Légion d'honneur, signé en bas à droite, le bracelet formé de chaînettes de mailles d'or, dans un boîtier en or avec n° d'inventaire *79* au dos
Haut. 30 mm, long. 24 mm ;
Height 1 in, length 0,5 in

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Conformément à la loi britannique sur l'ivoire (UK Ivory Act 2018), les clients basés au Royaume-Uni ne sont pas en mesure d'enchérir ou d'acheter ce lot. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

Jean-Baptiste Isabey, Le roi de Rome après sa naissance, 1811, musée du Louvre

the miniature featuring Napoléon-François Charles Joseph, king of Rome, as a baby wearing a lace bonnet and holding the sash of the Legion of Honour, signed lower right, the bracelet made of gold chain mail, in a gold case with inventory no. *79* on the back

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Pursuant to the UK Ivory Act 2018, clients based in the United Kingdom are not able to bid on / purchase this lot. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item.

PROVENANCE

Commandé par l'Impératrice Marie-Louise le 15 mai 1811 à Nitot Joaillier *« un bracelet en or renfermant le portrait de S.M. le Roi de Rome et attaché par des chaines de jaseron, pr or et façon 190 »* (Bibliothèque Thiers, fond Masson, carton 37) ;
Sotheby's Londres, 25 juin 1979, lot 38 ;
Christie's Genève, 17 novembre 1992, lot 421 ;
Osenat, Fontainebleau, *Collection Gérard Souham. Exceptionnelle bibliothèque et objets historiques de Napoléon 1er à Napoléon III*, 16 décembre 2008, lot 46.

EXPOSITION(S)

L'Aiglon, Musée National de la Légion d'honneur, Paris, 20 mars - 13 juin 1993
La Pourpre et l'exil - L'Aiglon (1811-1832) et le Prince impérial (1856-1879), Musée du château de Compiègne, 25 novembre 2004 - 7 mars 2005

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P.-J. Chalençon, *Napoléon, La Collection,* Paris, 2019, p. 59
F. Maison & E. Caude, *La Pourpre et l'exil - L'Aiglon (1811-1832) et le Prince impérial (1856-1879),* Paris, 2004, catalogue d'exposition, Musée du château de Compiègne, 25 novembre 2004 - 7 mars 2005, p. 67, n°39
A. Lamort, C. Forbes, *Reliures impériales, Bibliothèque napoléonienne de Gérard Souham*, New York, 2004, p.13
I. du Pasquier, L. Georget, *L'Aiglon*, Paris, 1993, catalogue d'exposition, Musée National de la Légion d'honneur et des ordres de chevalerie, 20 mars - 13 juin 1993, p.38
Bibliothèque Thiers, *Fond Masson*, carton 37

The birth of the King of Rome in 1811 was an event of the utmost importance for Napoleon, as it gave him an heir and gave him confidence in the future of the dynasty on the throne of France.

Napoleon-François Charles Joseph was born on 20 March 1811, barely a year after the marriage of his father the Emperor to the young Empress Marie-Louise, Archduchess of Austria. Although the marriage was arranged, a tender relationship developed between the couple and Marie-Louise was very proud to have given her husband an heir.

The Empress was young and beautiful, and Napoleon showered her with gifts. For her wedding she received a number of jewels made by Nitot, the Emperor's jeweller. Like the former Empress Josephine, Marie-Louise was particularly fond of jewelry, and regularly ordered necklaces, ornaments, rings, etc. from Nitot. Among the many orders, on 15 May our bracelet was described in *l'écrin de sa Majesté l'Impératrice et Reine*.

The miniature on the bracelet is a version of the watercolour by Jean-Baptiste Isabey entitled '*Le roi de Rome dans le casque de Mars*', painted in 1811 and now in the Musée de Malmaison et Bois Préau. This drawing is accompanied by a note from the artist: '*quinze jours après la naissance du roi de Rome, l'Empereur me donna l'ordre d'en faire le portrait*'. Isabey was the Empress's drawing teacher, who asked him to draw portraits of the King of Rome as soon as he was born. Another, simpler version of this portrait, with the King of Rome in clouds, was sent by the Empress to her father François I of Austria.

The King of Rome on our bracelet is holding in his left hand the red cord of the Legion of Honour and an orange cord of the Order of the Iron Crown (the colours have changed over time to pink and yellow, as in the portrait sent to Austria).

⊙ € 30,000-50,000

90

EXCEPTIONNEL ENSEMBLE DE VÊTEMENTS AYANT APPARTENU AU ROI DE ROME, VERS 1811

AN EXCEPTIONAL SET OF CLOTHING BELONGING TO THE KING OF ROME, CIRCA 1811

comprenant :
Une robe blanche probablement par la veuve Minette, en batiste, bordée de dentelle, froncée et plissée au niveau de la poitrine, surpiquée sur 3 cm et bordée de dentelle, marquée au dos au fil de soie rouge du chiffre *3* sous couronne
Haut. 56 cm ; height 22 in
Une paire de bas tissés probablement par la veuve Minette, en fil de coton blanc brodés sur le haut du chiffre *32* et brodés vers le bas d'une couronne impériale en fils de soie
Haut. 42 cm ; height 16 1/2 in
Une paire de petites pantoufles, en soie blanche bordée de fine dentelle de soie, ornées sur le dessus d'un nœud, semelles intérieures en peau blanche avec étiquettes «*Schacherer dit l'allemand, cordonnier breveté de S.M. l'Impératrice et Reine, rue Saint-Denis n°226 vis à vis celle du Petit Lion à Paris* »
Long. 12 cm ; length 4 2/3 in
Un grand linge blanc plié, tissé en coton blanc, brodé en fils de soie rouge du chiffre *33* sous couronne impériale
L'ensemble présenté dans un cadre en bois et stuc sculpté doré
158 cm x 89,5 cm ; 62 ¼ x 35 ¼ in

comprising:
A white dress, probably by the Veuve Minette, in cambric, trimmed with lace, topstitched over 3 cm and trimmed with lace, marked on the back with red silk thread with the number 3 under a crown
Haut. 56 cm ; height 22 in
A pair of stockings, probably woven by the Widow Minette, in white cotton thread, embroidered openwork on the top with the number 32 and embroidered towards the bottom with an imperial crown in silk thread
Haut. 42 cm ; height 16 1/2 in
A pair of small slippers, in white silk trimmed with fine silk lace, with round toes, adorned with a ribbon on the top, white leather insoles with manufacturer's labels: "*Schacherer dit l'allemand, cordonnier breveté de S.M. l'Impératrice et Reine, rue Saint-Denis n°226 vis à vis celle du Petit Lion à Paris*"
Long. 12 cm ; length 4 2/3 in
A large folded white cloth, woven in white cotton, embroidered in red silk thread with the number 33 under the imperial crown
The set is presented in a carved giltwood and stucco frame

PROVENANCE

Napoléon François Joseph Charles Bonaparte (1811-1832) ;
Probablement la comtesse Louise-Charlotte Françoise de Montesquiou (1765-1835), gouvernante du roi de Rome entre 1811 et 1815 ;
Collection du Palais Princier de Monaco ;
Osenat, Fontainebleau, *Collection Napoléonienne du Palais Princier de Monaco*, 16 novembre 2014, lot 114.

EXPOSITION(S)

La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8-16 septembre 2018

BIBLIOGRAPHIE

La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, ill. p.23

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C. Beyeler et V. Cochet, *Enfance impériale, le Roi de Rome fils de Napoléon*, Dijon, 2011, catalogue d'exposition, Château de Fontainebleau, 26 février - 23 mai 2011, p. 100 et s.
H. Verlet, "Le Roi de Rome, un enfant, un prince" dans *Les Cahiers de la Société des Amis & des Mécènes du Château de Fontainebleau*, n°4, mars 2011

Napoleon and the Baptism of the King of Rome

In 1810, at the height of his military and political power, Napoleon must consolidate and perpetuate his newly established dynasty while ensuring his legacy. The divorce from Empress Joséphine is finalized, Marie-Louise becomes the new Empress and soon conceives. On Sunday, June 9, 1811, the grandest celebration of the imperial reign takes place: the baptism of the King of Rome, surpassing even the Coronation in significance, as Napoleon envisions it as a dynastic enthronement.

Six months before the birth, following the practices of the Ancien Régime, Napoleon appoints the Countess de Montesquiou as "gouvernante des enfants de France ." Around Madame de Montesquiou, an entire "maison" is organized—a veritable ministry of thirty people: deputy governesses, a wet nurse and her potential substitutes, cradle rockers, wardrobe attendants, equerries, ushers, and valets. A doctor and surgeon are designated. By late 1810, the governess begins preparing the trousseau.

The layette, intended not only for the child but also for potential siblings, includes a profusion of small items, all adorned with the imperial crown. It is crafted by the widow Minette, a Parisian lingerie merchant, or by Lesueur, a lace merchant. Slippers are also delivered, followed by over 200 pairs of tiny shoes. It is customary, as it was under the Ancien Régime, for those entrusted with the Children of France to receive the discarded linens. We know that the Countess de Montesquiou, whom the King of Rome tenderly called 'Maman Quiou', thus inherits a significant portion of the King of Rome's trousseau.

Some of the finest pieces from this trousseau are preserved at the Château de Fontainebleau, including a magnificent robe and ruff, a child's woolen outfit with passementerie buttons, and several swaddling bands.

€ 50,000-80,000

91

HENRY AUGUSTE (1756-1816) - DESSIN POUR UN RAFRAICHISSOIR ; ET DESSIN POUR UN PRÉSENTOIR, AVEC UNE ÉTUDE PLUS PETITE D'UNE COUPE ET D'UNE BASE, VERS 1806

HENRY AUGUSTE (1756-1816) - A DESIGN FOR A WINE COOLER; AND A DESIGN FOR A SALVER, WITH A SMALLER STUDY OF A CUP AND A BASE, CIRCA 1806

plume, encre noire et lavis brun doré, rehauts de blanc, avec cachet de la collection Odiot à l'encre rouge, numéroté *511* à la plume et à l'encre, *77* au crayon ; porterait une inscription (au verso) : *Pour L'empereur de perse ;*
le second dessin avec cachet de la collection Odiot à l'encre rouge et numéroté à la plume et à l'encre brune : *509* ;
porterait une inscription (au verso) : *Pour L'empereur de perse*
(2)
le rafraichissoir : 45,5 x 36 cm ; 18 in x 14 1/4 in
le présentoir : 50,5 x 46,5 cm ; 20 in x 18 1/4 in

pen, black ink and golden brown wash, heightened with white, bears red Odiot Collection stamp numbered *511* in pen and ink, over *77* in pencil, said to be inscribed (verso) : *Pour L'empereur de perse ;*
the second bears the red Odiot Collection stamp numbered *509* in pen and brown ink; said to be inscribed (verso) : *Pour L'empereur de perse*
The wine cooler : 45,5 x 36 cm ; 18 in x 14 1/4 in
The salver : 50,5 x 46,5 cm ; 20 in x 18 1/4 in

PROVENANCE

Maison Odiot, Paris ;
Sotheby's New York, *Old Master Drawings*, 29 janvier 2014, lots 133 et 136.

EXPOSITION(S)

Odiot, maître-orfèvre du XIXe siècle, Hôtel Georges V, Paris, octobre 1975

BIBLIOGRAPHIE

J. Fregnac, *Les Grands Orfèvres de Louis XIII à Charles X*, Paris, 1965, pp. 261, 271, 273
Odiot, maître-orfèvre du XIXe siècle, Paris, 1975, catalogue d'exposition, Hôtel Georges V, Paris, octobre 1975, n°60 et n°61
J.-M. Pinçon et O. Gaube du Gers, *Odiot, l'Orfèvre*, Paris, 1990, ill. p. 71

As a skilled diplomat, Napoleon seeks to forge ties with Persia following the victory at Jena in 1806, aiming to bolster the eastern front against Russia by securing allies. To win the favor of Shah Fath-Ali, he commissions a grand vermeil service from Henry Auguste, of which our two drawings are designs. Unfortunately, General Gardanne's embassy to Tehran falters, and the service is only partially completed.

The drawings for the cooler and the stand reflect a neoclassical style, with handles ending in marine faun heads for the cooler, their bodies adorned with bees—one of the Empire's new symbols—alongside griffins. They echo the Empire style crafted by Charles Percier and Pierre Fontaine, the reign's appointed ornamentalists. The stand centers on the imperial arms.

This service, embodying the era's classical elegance, could have impressed the Shah of Persia with its sophistication and political symbolism had it been fully realized.

The pair of coolers, completed between 1806 and 1809, reside today in a private collection.

This object, along with three others, is decorated with Napoleon's emblematic bee; one medallion bears an enameled miniature of the Shah, while the second features a miniature of Napoleon in coronation robes.

The drawing of the stand and cup recalls drinking services used in Middle Eastern countries, adorned with a scattering of bees, centered on the imperial arms and the Legion of Honor collar.

Henry Auguste (1759–1816)

Son of Louis XVI's goldsmith Robert-Joseph Auguste, Henry trains in his father's workshop before taking its helm around 1784–1785. He works for Louis XVI, navigates the Revolution's upheavals, and later serves the Emperor. Though receiving fewer commissions than Biennais or Odiot, he is tasked by the City of Paris in 1804 with creating the *grand vermeil service*—a gift for the Emperor—largely preserved at the Château de Fontainebleau.

Tragically, he faces bankruptcy in 1806, fleeing to England and then Saint-Domingue in 1809. Jean-Baptiste Claude Odiot acquires his workshop in 1810, preserving the Auguste family's drawings, which allow Odiot to draw inspiration from this great goldsmithing dynasty and apply his own workshop's stamp.

€ 25,000-40,000

92

TREIZE ASSIETTES À DESSERT ET UN SUCRIER COUVERT À PLATEAU ADHÉRENT À FOND BLEU CAILLOUTÉ EN PORCELAINE DURE DE SÈVRES, DU SERVICE OFFERT PAR NAPOLÉON IER À KARL THEODOR VON DALBERG, VERS 1807

THIRTEEN SÈVRES (HARD PASTE) PORCELAIN FOND BLEU CAILLOUTÉ DESSERT PLATES AND AN OVAL SUGAR BOWL, COVER AND FIXED STAND, FROM THE SERVICE GIVEN BY NAPOLÉON I TO KARL THEODOR VON DALBERG, CIRCA 1807

les assiettes centrées de fleurettes or dans une bordure de rinceaux, la réserve à fond bleu imitant une pierre dure, le marli orné d'une guirlande de fleurs; le sucrier ovale à décor similaire, *marques en rouge au pinceau Manufacture Impériale de Sèvres avec un 7 pour 1807 pour les assiettes et 1812 pour le sucrier, une assiette avec la marque X de Sèvres en émail rouge, marque de peintre pour Cyprien-Julien Hirel de Choisy et marque dorée RM sur certaines pièces, divers numéros et lettres en creux*
(15)
Diam. 23,5 cm ; Diam. 9 1/4 in.

the plates with a central gilt florette within a gilt scroll border reserved against a blue ground in imitation of hardstone, within a flower garland border, the oval sugar bowl and cover similarly decorated, *red stencilled Manufacture Impériale de Sèvres marks above 7 for 1807, painter's mark for Cyprien-Julien Hirel de Choisy and gilt RM mark to some pieces, various incised letters and numerals*

PROVENANCE

Offert par l'Empereur Napoléon Ier à Karl Theodor von Dalberg, archevêque de Mayence, Prince-Primat de la Confédération du Rhin et duc de Francfort, livré entre 1807 et 1812

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 267, no. 99

The dinner and dessert service to which these plates belong was ordered by Napoléon I for Karl Theodor von Dalberg on 30 June 1807 (Sèvres archives Vu1, fol. 42 vo) and delivered on 12 August of the same year. Described as '*fond bleu caillouté guirlande et bouquets de fleurs*', it included *72 assiettes plates* and *72 assiettes à bouquets* as well as a wide range of pieces of form, at an overall cost was 4004 francs. The sugar bowls and stands, of which there were two, were part of a later supplement recorded in the Sales Registers on 3 June 1812 at 832 francs (Sèvres, Cité de la céramique, Archives, Vu1, fol. 131).

Karl Theodor von Dalberg (1744-1817) was Archbishop of Mainz and Prince-Primat of the Confederation of the Rhine until Napoléon replaced him in 1813 for Eugène de Beauharnais. See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelain au service de l'Empire*, Paris, 2016, p. 267, no. 99 for a list of the components of the service and an illustration of one plate.

Cyprien-Julien Hirel de Choisy, whose painter's mark was the heraldic sign for ermine, was active at the Sèvres factory from 1770 to 1811, specializing in flowers and patterns.

€ 12,000-18,000

F.S. Stirnbrand, Portait du grand duc Carl von Dalberg, 1812, Historisches museum, Francfort

Baron Gérard, Charles-Maurice de Talleyrand-Périgord, 1808,
Metropolitan Museum de New York

93

PAIRE DE VASES 'MÉDICIS À TÊTES DE JUPITER' À DEUX ANSES À FOND BEAU BLEU EN PORCELAINE DURE DE SÈVRES, VERS 1806, OFFERT PAR NAPOLÉON IER À CHARLES MAURICE DE TALLEYRAND-PÉRIGORD, PRINCE DE BENEVENTO EN 1807

A PAIR OF SÈVRES (HARD PASTE) PORCELAIN BEAU BLEU-GROUND TWO-HANDLED VASES 'MÉDICIS À TÊTES DE JUPITER', CIRCA 1806, PRESENTED BY NAPOLÉON I TO CHARLES MAURICE DE TALLEYRAND-PÉRIGORD, PRINCE OF BENEVENTO IN 1807

peint par Gilbert Drouet, doré par Charles-Marie-Pierre Boitel, décoré d'une large guirlande de cobées grimpantes enlacée dans une corde sur fond or mat, d'un bandeau de feuilles et de points, entre des bordures ornées de palmettes, d'enroulements et de feuilles, *marques en rouge au pinceau Manufacture Impériale de Sèvres et date pour l'année Révolutionnaire 14, marque de doreur, BT dorées pour Boitel, diverses marques et numéros en creux*

(2)

Haut. 42 cm diam. 30 cm ;
Height 16 ½ in, diam. 11 ¾ in

painted by Gilbert Drouet, gilded by Charles-Marie-Pierre Boitel, with a purple bell-flower vine *Cobaea scandens* entwined around a rope against a broad matt gold-ground band, named in the burnished gilt band below, between gilt borders of palmettes, scrolls and stiff leaves, *red stencilled Manufacture Impériale de Sèvres marks and date symbol for Revolutionary year 14, BT gilder's mark for Boitel in gilding, various incised letters and numerals*

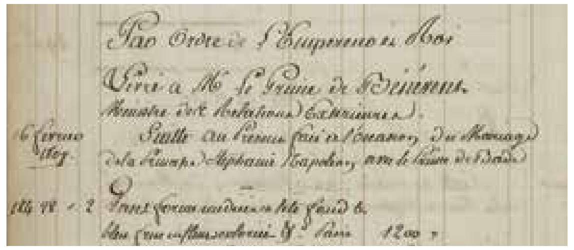
PROVENANCE

Offert par Napoléon I à Charles Maurice de Talleyrand-Périgord, Prince de Benevento, en février 1807, à l'occasion du mariage de Stéphanie Louise Adrienne de Beauharnais avec le roi Karl Ludwig Friedrich, Prince de Baden;
Artcurial, Paris, 20 juin 2006, lot 91

BIBLIOGRAPHIE

C. Leprince, *Napoléon 1er et La Manufacture de Sèvres: l'Art de la Porcelaine au Service de L'Empire*, Paris, 2016, p. 184, no. 5, illustrated

€ 40,000-60,000


Par Ordre de l'Empereur et Roi
Livré à M. le Prince de Bénévent.

Dessin d'Alexandre Brongniart pour les vases, 1805, archives de la manufacture nationale de Sèvres

This richly decorated pair of *beau bleu*-ground vases 'Médicis à têtes de Jupiter', with gilded handles modelled as the bearded head of Jupiter and a gold-ground botanical frieze of *Cobaea scandens,* was created at Sèvres in 1806 and listed in the factory's *Registre d'entrées au magasin de vente des pièces décorées* on 16 July of that year (Sèvres, Cité de la céramique, Archives, Vu1, fol. 24v).

It was destined for presentation as a diplomatic gift from the Emperor to his foreign minister and early the following year, on 16 February 1807, the pair was included with Sèvres porcelain ordered from the factory by Napoléon I, for delivery to Charles Maurice de Talleyrand-Périgord, Prince of Benevento (1754-1838). At a cost of 1,200 francs, it was by far the most expensive item in the gift, which included a number of smaller pieces, the total value of which amounted to 2,306 francs (*Registre des comptes des Cadeaux diplomatiques dit "crédit au Gouvernement de l'an 8 [1804] à 1810"*, Sèvres, Cité de la céramique, Archives, Vbb2, fol. 66v: listed with the factory shop inventory no. 184.28).

Charles-Maurice de Talleyrand-Périgord was a French secularized clergyman, leading statesman, and a skilled and versatile diplomat working, most commonly as foreign minister, in the highest levels of successive French governments. Noted for his capacity for political survival, his career spanned the regimes of Louis XVI, the years of the French Revolution, Napoléon, Louis XVIII, Charles X, and Louis Philippe I. As Napoléon's successive military victories brought French domination over one European state after another, Talleyrand worked as the Emperor's chief diplomat, advocating for peace to consolidate France's gains. He succeeded in obtaining peace with Austria through the negotiation of the Treaty of Lunéville in 1801 and with Britain with the Treaty of Amiens in 1802. By 1805, he came to oppose his Emperor's renewed wars against Austria, Prussia and Russia and in August 1807, six months after the receipt of the porcelain gift from Napoléon, he resigned as foreign minister.

The gift was intended to mark the occasion of the marriage of Napoléon's adopted daughter, Stéphanie Louise Adrienne de Beauharnais, princesse française (1789-1860), to Karl Ludwig Friedrich (1786-1818), Prince of Baden, later Grand Duke of Baden. Napoléon's aim was to secure an alliance with the Prince-Elector of Baden and it was decided that this was to be achieved through a marriage between the descendants of the two sovereigns. The Prince-Elector Karl Friedrich, Grand Duke of Baden, was to be represented by his grandson, Karl Ludwig Friedrich. However, as Napoléon lacked legitimate descendants of his own, he hastily adopted Stéphanie in 1806 and named her 'Princesse Française', with the style of Imperial Highness. The arranged marriage, which was to prove an unhappy one, took place in Paris on 8 April 1806.

Alexandre-Théodore Brongniart *père* was not only responsible for designing vase shapes at Sèvres, including this vase 'Médici à têtes de Jupiter' form, but also for developing new decorative schemes. Despite the predominance at Sèvres of subjects relating to imperial propaganda in the early 19th century, fruit and flowers continued to play an important role in the factory's repertoire, with six specialist flower painters recorded as employed by the factory in 1806. Reflecting the scientific background of the designer's son, Alexandre Brongniart *fils*, who became factory director in 1800, flower painting in the early 19th century was strongly influenced by botanic studies and often rendered in a realistic and precise style. Sources of inspiration included collections of botanical illustrations, such as those by Pierre-Joseph Redouté, and drawings from life of natural flowers in the Jardin de Plantes. The stylized bell-flower vine design on the present lot can be attributed to Alexandre Brongniart *père* based on two watercolour, ink and pencil designs of 1805 held in the factory archives (Sèvres, Cité de la céramique, Archives, dessin, R 13, section D / 1 1805, no. 11, 1 and 2). Both are inscribed 'Alexandre Brongniart père' and include the botanical plant name, Cobaea scandens. The flower design is rendered in shades of yellow and incorporates the distinctive rope element in pencil, around which the vine is entwined. These drawings form part of a series of twenty-six designs for floral friezes, each featuring a single precisely rendered plant species, all created by Brongniart *père* between 1805 and 1807.

Gilbert Drouet was active at the factory as a painter from 1785 to 1825, specializing in birds, flowers and patterns and Charles-Marie-Pierre Boitel worked at the factory as a gilder and painter from 1797 to 1822. An example of the vase form, at the château of Versailles, Grand Trianon, is illustrated by Marcelle Brunet and Tamara Préaud, *Sèvres, des origines à nos jours*, Fribourg, 1978, p. 288, no. 340.

94

MOBILIER DE SALON EN BOIS SCULPTÉ ET DORÉ D'ÉPOQUE EMPIRE, PAR PIERRE-GASTON BRION ET ALEXANDRE MAIGRET, VERS 1806, PROBABLEMENT OFFERT PAR NAPOLÉON IER AU SULTAN SELIM III

AN EMPIRE CARVED GILTWOOD SALON SUITE BY PIERRE-GASTON BRION AND ALEXANDRE MAIGRET, CIRCA 1806, PROBABLY OFFERED BY NAPOLEON IER TO THE SULTAN SELIM III

comprenant: deux canapés et sept fauteuils à dossier renversé, les accotoirs ornés de volutes et de feuilles d'acanthe, les pieds arrière à l'étrusque, double estampille *P. BRION* et *MAIGRET,* avec une garniture moderne en soie rouge et or à motif géométrique ; (*redoré*)
(9)
Canapé: Haut. 103 cm, larg. 188 cm, prof. 84 cm; Height 40 ½ in, width 74 in, depth 33 in
Fauteuil: Haut. 98 cm, larg. 67 cm, prof. 59 cm ; Height 38 ½ in, width 26 ½ in, depth 23 ¼ in

comprising: two sofas and seven armchairs, with reverse backrests, the armrests carved with scrolls and acanthus leaves, the rear feet *à l'étrusque*, each stamped *P. BRION* and *MAIGRET,* upholstered in modern red and gold silk with a geometric pattern ; (*regilt*)
Sofa : Haut. 103 cm, larg. 188 cm, prof. 84 cm ; Height 40 ½ in, width 74 in, depth 33 in
Armchair : Haut. 98 cm, larg. 67 cm, prof. 59 cm; Height 38 ½ in, width 26 ½ in, depth 23 ¼ in

PROVENANCE

Probablement cadeau de l'Empereur Napoléon au Sultan Sélim III (1761-1808)
Me Rheims, Palais Galliéra, 4 décembre 1963, lot 48 ;
Hôtel Drouot, 13 décembre 1968, lot 85.

EXPOSITION(S)

La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8-16 septembre 2018

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, ill. pp. 12-13, 196-197, 221
La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, ill. p. 80
D. Ledoux-Lebard, *Le Mobilier Français du XIXe siècle*, Paris, 1984, ill. p. 104, pp. 452-456

Henri-Guillaume Schlesinger, Portrait de Mahmoud-Khan II, 1839, Musée du château de Versailles

BIBLIOGRAPHIE COMPARATIVE

Y. Guillou, *Napoléon et l'empire ottoman*, Senones, 2021

After the rupture caused by the Egyptian campaign (1798–1801), Napoleon sought to reestablish ties with the Sublime Porte in order to counter the growing influence of Russia and Great Britain in the Levant. In 1806, the Ottoman Empire's ambassador in Paris, Muhib Effendi, presented the Emperor with a diamond aigrette and a diamond-encrusted box bearing the Sultan's monogram, while offering the Empress a necklace of pearls and precious fabrics. It is within the context of these diplomatic gifts that our furniture set, made by Pierre-Gaston Brion and Alexandre Maigret, was likely presented by Napoleon to Sultan Selim III during the diplomatic mission led by General Horace Sébastiani to Constantinople in 1806.

These gifts were intended to demonstrate the power of the French Empire and to flatter the Ottoman taste for ceremonial objects, while also fitting into an ancient tradition of diplomatic exchange. Through this display of grandeur, Napoleon hoped to strengthen his legitimacy in the eyes of the Sublime Porte and establish a lasting influence in Constantinople.

While this strategy had a temporary effect – with the Sultan recognizing Napoleon as Emperor – it did not lead to a lasting alliance, and the Ottoman Empire turned back to Great Britain in 1809.

€ 50,000-80,000

95

THÉODORE GERICAULT
Rouen 1791 - 1824 Paris

Tête de soldat blessé

Head of a wounded soldier

Pierre noire sur papier
A vue : 76 x 55 mm

Black chalk on paper

PROVENANCE

Vente anonyme, Tajan, Paris, 15 avril 1996, lot 60.

BIBLIOGRAPHIE

Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 82.

This little drawing is a copy by Gericault of a face that appears in the painting by Jean-Antoine Gros, *Napoleon at the Battle of Eylau* (1807–1808; Musée du Louvre) (see lot 73). The image is of a wounded soldier, lying on the ground; only his head, wrapped in a blood-soaked bandage, can be seen among others behind the rump of the Emperor's horse. The intense gaze of the soldier, possibly dying, as he raises his head with difficulty to catch a glimpse of Napoleon, may have moved Gericault and prompted him to choose this detail, one of the most understated and discreet in this vast composition dedicated to Napoleon's glorification.

Gericault's admiration for Gros was unreserved and he made copies of his works on several occasions. These include a very freely executed copy after the *Equestrian portrait of Jérôme Bonaparte* (see lot 75), now in the Musée Eugène Delacroix, Paris.

€ 5,000-7,000

Actual size

96

ÉTENDARD MODÈLE 1815 DU 10E RÉGIMENT DE CUIRASSIERS D'ÉPOQUE EMPIRE, VERS 1815

A "1815" EMPIRE FLAG OF THE 10TH REGIMENT OF CUIRASSIERS, CIRCA 1815

biface, rotatif, en soie tricolore peinte, brodé sur le pourtour d'une frise de feuilles de laurier en canetille, bordé de franges en passementerie or, partie en soie qui s'enfile dans la hampe, inscriptions brodées en relief à l'avers «L'EMPEREUR NAPOLEON AU 10me RÉGIMENT DE CUIRASSIERS » et au revers « ULM, AUSTERLITZ, JENA, EYLAU, ECKMÜHL, ESSLING, WAGRAM », sur un support postérieur en bois laqué vert et or à décor Empire
Étendard: Haut. 60 cm, larg. 63 cm ;
Height 23 1/2 in, width 24 ¾ in
Présentoir: Haut. 199 cm ; Height 78 ½ in

double-sided, rotating, made of painted tricolor silk, embroidered along the edges with a laurel leaf frieze in gold bullion, bordered with gold passementerie fringes, with a silk sleeve for attachment, embroidered on the obverse "*L'EMPEREUR NAPOLEON AU 10me RÉGIMENT DE CUIRASSIERS* ", and on the reverse "*ULM, AUSTERLITZ, JENA, EYLAU, ECKMÜHL, ESSLING, WAGRAM*", mounted on a later green and gold lacquered wooden support decorated in the Empire style
The flag: Haut. 60 cm, larg. 63 cm ;
Height 23 1/2 in, width 24 ¾ in
The base: Haut. 199 cm ; Height 78 ½ in

PROVENANCE

Collection Napoléonienne du Palais princier de Monaco, Osenat, Fontainebleau, 15 novembre 2004, lot 208

BIBLIOGRAPHIE

P. Charrie, *Drapeaux et étendards de la Révolution et de l'Empire*, Paris, 1982, p. 218

Revers du drapeau

BIBLIOGRAPHIE COMPARATIVE

J. Regnault, *Les aigles impériales 1804-1815*, Lagrave, 1967

Our flag stands at the intersection of two traditions: the first, from the Ancien Régime, assigns an emblem to each military unit; the second marks the creation of the tricolor flag on February 15, 1795, under the guidance of Jacques-Louis David.

When Napoleon is proclaimed Emperor by the French Senate, the question arises of selecting emblems and symbols for the imperial regime. The Emperor personally chooses the eagle to adorn the top of his flags' and standards' staffs, designed by Jean-Baptiste Isabey. Unlike the Ancien Régime or the Revolution, the imperial eagle now holds as much significance as the flag's silk.

The motif on the silk is standardized, distinguished only by gold cannetille and cabochon inscriptions. A first flag model appears in 1804, featuring a central white lozenge bordered by a laurel leaf frieze, with alternating red and blue corners. An example of this model is recently sold at Artcurial Paris, also from the Collections of the Napoleonic Museum of Monaco (Artcurial Paris, 1st April 2025, lot 88).

In 1811, during a review of his regiments in Holland, Napoleon issues new instructions for his army's emblems: "[...] seront brodés, d'un côté, les noms de batailles où se sont trouvés les régiments, sur le revers sera écrit : l'Empereur Napoléon à tel régiment."

The decree of December 25, 1811, confirms the retention of the national blue, white, and red colors, but the vertical arrangement is adopted on February 9, 1812, following a proposal by Commissary-Organizer Barnier.

The Russian campaign leads to the loss of many imperial army regiments, along with their eagles and standards. A new distribution of emblems takes place in June 1813, adhering to the 1812 model. A magnificent example from the Foot Grenadiers, its border adorned with imperial crowns, eagles, and wreaths of oak and laurel, is preserved at the Musée de l'Armée.

Following Napoleon's first abdication, the provisional government orders the removal of imperial emblems on April 4, 1814, requiring regiments to send eagles, flags, and standards to Paris for destruction.

Yet the Hundred Days mark a final resurgence, and on April 9, the Emperor announces the distribution of new eagles and silks to his regiments. Due to the urgency, these new emblems, known as the 1815 model (including ours), are less ornate than the two previous designs: they retain the three vertical tricolor stripes but feature as their sole decoration a gold garland of laurel leaves and branches embroidered around the flag's border, framed by a thin gold braid. On the reverse, the names of key battles in which the 10th Cuirassier Regiment distinguished itself are embroidered: Ulm (1805), Austerlitz (1805), Jena (1806), Eylau (1807), Eckmühl (1809), Essling (1809), and Wagram (1809). Its final act under the Empire occurs on June 18 during the Battle of Waterloo.

A similar 1815 model from the 5th Dragoon Regiment is preserved at the Musée de l'Armée.

€ 40,000-60,000

LA BATAILLE DE WATERLOO
LE 18 JUIN 1815

Clément-Auguste Andrieu, La bataille de Waterloo, 18 juin 1815, 1852, musée du château de Versailles

97

ASSIETTE « À COUTEAUX » DU SERVICE DE CAMPAGNE DE L'EMPEREUR PAR MARTIN GUILLAUME BIENNAIS, PARIS, 1809-1819

A FRENCH SILVER PLATE « À COUTEAUX » FROM NAPOLÉON "SERVICE DE CAMPAGNE », BY MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1819

unie, gravée sur le marli des armes impériales ceintes du collier de la Légion d'honneur, numérotée au revers *145*, *poinçons : titre, garantie et orfèvre et estampille Biennais*
Diam. 21 cm ; Diam 8 1/4 in
Poids : 290 gr. (9.30 oz.)

plain model, engraved on border with the Imperial coat-of-arms with the Légion of Honour collar, numbered on reverse *145*, *marks: title, garantie, maker and stamp Biennais*

PROVENANCE

Napoléon Ier (1769-1821)
Prise dans la berline de Napoléon Ier après la défaite de la bataille de Waterloo le 18 juin 1815

EXPOSITION(S)

Quand Bonaparte devint Napoléon, Hôtel de ville de Wasquehal, 31 janvier - 22 février 2004

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, ill. p. 120
A. Dion-Tenenbaum, "Les autres éléments du butin : les chefs d'œuvre de l'orfèvre Biennais" dans *La berline de Napoléon, le mystère du butin de Waterloo*, Paris, 2012, ill. p. 266
B. Croissy, *Quand Bonaparte devint Napoléon*, Roissy en Brie, 2004, catalogue d'exposition, Hôtel de ville de Wasquehal, 31 janvier - 22 février 2004, p. 43, fig. 40

BIBLIOGRAPHIE COMPARATIVE

B. Chevallier, K. Huguenaud, *Trésors de la Fondation Napoléon, dans l'intimité de la Cour impériale*, Paris, 2004, catalogue d'exposition, Musée Jacquemart-André, 28 septembre 2004 - 3 avril 2005, p. 168, fig. 149

After his defeat at the Battle of Waterloo on June 18, 1815, Napoleon I flees toward Paris in his carriage, only to abandon it due to overcrowded roads. The 15th Prussian Regiment, led by Commander von Keller, alongside the 25th Fusiliers Battalion, storms the carriage and its crew, looting its contents. A box containing "des objets de table en argent" is pried open and divided among the soldiers. From this silverware, weighing over 180 kilograms, numerous pieces—flatware, plates, and drinking cups—vanish into the hands of the troops. Le Forestier, steward to Louis XVIII, compiles an inventory titled "argenterie tombée au pouvoir des Alliées dans le mois de juin 1815," noting in 1815 "206 assiettes à couteau de voyage."

These plates belong to the so-called campaign service used by the Emperor from 1804 onward. Simple and durable, the service includes two types of plates crafted by Biennais: those with plain edges and others with palmette borders. An 1812 inventory records "594 assiettes à couteaux de voyage" like ours. Several deliveries occur over time: 100 sturdy-edged plates in 1810, 200 knife plates in December 1811, and 113 knife plates before the Russian campaign of 1812.

Other plates from this service have appeared at auction, including one at Osenat, Fontainebleau, April 20, 2016, lot 371; another, numbered 277, at Osenat, May 5, 2021, lot 80; two plates, numbered 471 and 483, at Koller, Zurich, September 30, 2021, lot 1476; one plate, numbered 359, at Lempertz, Cologne, November 19, 2021, lot 510; six plates, numbered 291, 345, 292, 924, 221, and 258, at Osenat, Fontainebleau, April 2, 2023, lots 210–212; and one plate, numbered 333, at Millon, Paris, April 26, 2024, lot 212. A plate from this service is also held at the Château de Fontainebleau, Musée Napoléon Ier, inv. 70 (since 1979).

€ 8,000-12,000

98

CACHET PERSONNEL DE NAPOLÉON AUX GRANDES ARMES IMPÉRIALES EN OR ET ÉBÈNE, PRIS DANS LA BERLINE DE NAPOLÉON AU SOIR DE LA BATAILLE DE WATERLOO LE 18 JUIN 1815, PAR HUBERT-JOSEPH FABRY, PARIS, 1804-1809

A GOLD AND EBONY PERSONAL SEAL OF NAPOLEON WITH THE GREAT IMPERIAL COAT OF ARMS, TAKEN FROM NAPOLEON'S SEDAN ON THE EVENING OF THE BATTLE OF WATERLOO ON 18 JUNE 1815, BY HUBERT-JOSEPH FABRY, PARIS, 1804-1809

dans son écrin, *poinçons: titre, garantie et orfèvre*
Long. 10 cm ; Length 4 in.
(2)

On y joint un courrier en allemand, daté février 1830, partiellement lisible expliquant que le cachet est en or et qu'il se trouvait dans la berline de Napoléon signé par un membre de la famille Gneisenau

in its case, *marks: titre, garantie and maker's mark*

attached is a letter in German, dated February 1830, partially legible, explaining that the seal is gold and that it was in Napoleon's sedan, signed by a member of the Gneisenau family.

PROVENANCE

Très probablement Napoléon Ier (1769-1821)
Gebhard Lebrecht von Blücher (1742-1819), Feld-maréchal de l'armée prussienne, présent lors de la bataille de Waterloo
peut-être Arthur Wellesley, 1er duc de Wellington (1769-1852) ;
Collection privée européenne.

EXPOSITION(S)

The Eagle Flying Across Europe: Napoleon Relics Exhibition, Fondation Napoléon / Musée provincial du Hubei / Musée de Nanjing / Musée de Liaoning / Musée de Tianjin, 29 août 2014 - 31 mars 2015
La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30e Biennale Paris, Grand Palais, 8-16 seprembre 2018

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La Collection*, Paris, 2019, ill. p. 186
La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue pour la 30e Biennale de Paris, 8-16 septembre 2018, ill. p. 50-51

€ 150,000-250,000

Détail du courrier accompagnant le cachet en or

After his defeat at the Battle of Waterloo on June 18, 1815, Napoleon I fled toward Paris in his personal carriage, part of a convoy of fourteen vehicles, but was forced to abandon it as the roads became too congested. Prussian infantry and cavalry troops soon descended on the carriage, looting it without hesitation. Silverware crates were torn open, and luxury items were carried off to be sold to officers. Some were compelled to offer their spoils to the King of Prussia, who gifted them to deserving officers and allies. General von Blücher reportedly received the emperor's hat and uniform, along with our gold seal. This seal, engraved with the grand imperial arms, could only have belonged to Napoleon himself, crafted in gold to seal the most critical dispatches during the Hundred Days and on the eve of his final defeat.

Another seal, bearing Napoleon's coat-of-arms in blood jasper and gold, sold at Osenat, Fontainebleau, on November 19, 2023, lot 43—a gift from the Emperor to his adopted son, Eugène de Beauharnais.

A German note accompanies our seal, recounting its story. It was likely taken by Gebhard Lebrecht von Blücher (1742–1819), Field Marshal of the Prussian army. Leading a corps of 34,000 soldiers, he arrived at the Waterloo battlefield late in the afternoon, bolstering Wellington's forces to crush the French. As a war trophy, it's entirely plausible that such a personal item of the fallen Emperor was given—or offered—to the Prussian commander, whose intervention may well have tipped the battle's outcome.

The seal's next owner could have been Napoleon's greatest foe, Arthur Wellesley, 1st Duke of Wellington (1769–1852). A towering figure in British military history, Wellington first defeated Napoleonic forces in Spain in 1808, then again in 1812. At the 1814 Congress of Vienna, he represented Britain, advocating for France to retain its status as a major European power. During the Hundred Days, he returned to lead the coalition at Waterloo, where, without von Blücher's aid, his troops might have faltered. It's thus conceivable that the Prussian marshal presented Wellington with this seal to mark their shared triumph. Beyond their rivalry, Wellington admired Napoleon's strategic genius. At Apsley House, his London home—built in the 1770s–1780s by his elder brother and purchased by him in 1817—he amassed an impressive collection of paintings and Napoleonic relics tied to Waterloo. Among them stands Canova's colossal marble statue of Napoleon as Mars the Peacemaker, a gift from King George IV who knew Wellington's fondness for the sculptor's work; nearly four meters tall, it looms in the entrance hall as a striking tribute to his historic adversary. Another highlight is the massive silver-gilt table centerpiece, a 1816 gift from Portugal for his role in the 1808–1814 Portuguese campaigns.

The letter accompanying the seal is signed by a member of the Gnesenau family, an important Prussian family, perhaps August Wilhelm Antonius, Count Neidhardt von Gneisenau (1760-1831), who joined the Silesian armies of Feldmarschall von Blücher. In 1813 he was appointed Generallautnant and entered Paris in 1814. He is present at Waterloo in 1815 and is among the persons who took properties in the various carriages.

Our seal resurfaced in the 1980s at a Drouot sale, later acquired by a European collector who sold it to the current owner.

Rudolf Eischstaedt, Le général Blücher reçoit à Gennapes les décorations, le chapeau et l'épée de Napoléon, vers 1895, bibliothèque universitaire de Heidelberg

99

TIMBALE EN ARGENT DU SERVICE DE CAMPAGNE DE L'EMPEREUR NAPOLÉON IER PAR LOUIS-JACQUES BERGER, PARIS, 1811-1819

A FRENCH EMPIRE SILVER BEAKER FROM NAPOLÉON'S CAMPAIGN SERVICE, BY LOUIS-JACQUES BERGER, PARIS, 1811-1819

unie à fond plat, gravée des grandes armes impériales et au dos gravée de l'inscription « *Den 18au Juni 1815, bei der Schlacht vin La Belle Alliance, aus dem Gepäcke Napoleons, durch den Lieutnant w. Rechnungsführer im Füsilier Bataill : des 25 Infant Regmt H. Horn erbeutet. Zum Andenken* » (Le 18 juin 1815, lors de la bataille de La Belle Alliance, le lieutenant H. Horn a récupéré, dans les bagages de Napoléon, le matériel de l'armée allemande. comptable au bataillon de fusiliers : du 25 Infant Regmt. En souvenir), *poinçons : titre, garantie, orfèvre et numéro 189*
Haut. 7,5 cm ; Height 3 in
Poids : 100 gr. (3.20 oz.)

plain, engraved with the large Imperial coat-of-arms and with the inscription « *Den 18au Juni 1815, bei der Schlacht vin La Belle Alliance, aus dem Gepäcke Napoleons, durch den Lieutnant w. Rechnungsführer im Füsilier Bataill : des 25 Infant Regmt H. Horn erbeutet. Zum Andenken* » (On 18 June 1815, at the battle of La Belle Alliance, captured from Napoleon's baggage by Lieutnant H. Horn Accountant in the Fusilier Battalion : of the 25 Infant Regmt. In memory of), *fully marked and with number 189*

PROVENANCE

Napoléon Ier (1769-1821)
Prise dans la berline de Napoléon Ier après la défaite de la bataille de Waterloo le 18 juin 1815 par le Lieutenant H. Horn, comptable au bataillon des Fusiliers.

BIBLIOGRAPHIE COMPARATIVE

J. Tulard (dir.), *La berline de Napoléon, le mystère du butin de Waterloo*, Paris, 2012, p. 268-269

After the defeat at the Battle of Waterloo on June 18, 1815, Napoleon I fled toward Paris in his carriage but was forced to abandon it due to clogged roads, leaving it vulnerable. The 15th Prussian Regiment, led by their commander Von Keller, along with the 25th Fusiliers Battalion, stormed the carriage and its crew, looting its contents. A box with "des objets de table en argent" was pried open and divided among the soldiers. From this silverware, weighting more than 180 kg, numerous pieces—cutlery, plates, and drinking cups—vanished into the hands of the troops. "56 timbales" have been stolen, was written by the Intendant of Louis XVIII in the valuation of "argenterie tombée au pouvoir des Alliées dans le mois de juin 1815" made in 1815.

Several other cups have since surfaced at auction: one engraved cup sold at Osenat, Fontainebleau, June 8, 2008, lot 372; another, numbered 160, from the *collection napoléonienne du palais princier de Monaco*, sold at Osenat, Fontainebleau, November 16, 2014, lot 124 (fetched €35,000); a third, numbered 199, at Osenat, May 5, 2021, lot 81 (sold for €26,875); another at Millon, May 26, 2023, lot 142 (sold for €22,000); and one more from the *ollection Philippe Missillier* at Giquello, March 5–6, 2025, lot 234. These cups often bear inscriptions with the name of the soldier who took them, along with the date and context, underscoring the significance of this haul from the Empire's final battle.

€ 15,000-20,000

Fuite de Napoléon Ier en voiture après la bataille de Waterloo, 1816, BNF

100

ENSEMBLE DE COUVERTS EN ARGENT AUX ARMES DE NAPOLÉON IER, PAR MARTIN-GUILLAUME BIENNAIS ET PIERRE-BENOÎT LORILLON, PARIS, 1809-1819

A SET OF FRENCH SILVER FLATWARE WITH THE IMPERIAL COAT-OF-ARMS, BY PAR MARTIN-GUILLAUME BIENNAIS ET PIERRE-BENOÎT LORILLON, PARIS, 1809-1819

modèle filets, orné des armoiries impériales, comprenant une cuillère de table, une fourchette de table numérotée 263, une cuillère à thé et un couteau de table à lame en acier gravée 'GRANGERET, COUT. DE L'EMPEREUR' manche fourré, *poinçons : titre, garantie, orfèvre et poinçon autrichien 1810-1824*
(4)
Poids (sans les pièces fourrées) : 215 gr. (6.90 oz)

reeded pattern, with the Imperial coat-of-arms in a medallion, comprising a table spoon, a table fork numbered 263, a tea spoon and a table knife with a steel blade engraved 'GRANGERET, COUT. DE L'EMPEREUR', marks : *titre, garantie, maker's mark and austrian marks for 1810-1824*
Net weight. 215 gr. (6.90 oz)

PROVENANCE

Napoléon Ier (1769-1821)
Pris dans la berline de Napoléon Ier après la défaite de la bataille de Waterloo le 18 juin 1815
Tous sauf la fourchette, très probablement vente Christie's Paris, 19 décembre 2007, lot 173

EXPOSITION(S)

La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, 30e édition de la Biennale Paris, Grand Palais, 8 - 16 septembre 2018
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

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La collection Pierre-Jean Chalençon - Napoléon : L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, pp. 42-43
A. Dion-Tenenbaum, "Les autres éléments du butin : les chefs d'œuvre de l'orfèvre Biennais", dans *La berline de Napoléon, le mystère du butin de Waterloo*, Paris, 2012, ill. p.261
P.-J. Chalençon, B. Topping et R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 89

BIBLIOGRAPHIE COMPARATIVE

E. Robbe, "Sainte-Hélène et les lambeaux de la dignité impériale", dans *Napoléon: La maison de l'Empereur*, Paris, 2018, catalogue d'exposition, Musée des beaux-arts de Montréal, 3 février - 6 mai 2018

For his everyday service, Napoleon commissioned Biennais to create a silver set and a vermeil set starting in 1802, with additions completed in 1806, 1810, and 1811. To tackle this massive order, Biennais outsourced some pieces to Pierre-Benoît Lorillon, Nicolas Sommé, and Grangeret for the knives.

Napoleon took parts of these services on his military campaigns, and several items were looted during the Battle of Waterloo. After his defeat, the Emperor abandoned his carriage on the evening of June 18, leaving behind a box "contenant des objets de table en argent" that was broken open and divided as war spoils by the Prussians. More than 180 kg of silver are taken, among them "99 couverts" as mentioned in the valuation made in 1815 by the intendant of Louis XVIII, "argenterie tombée au pouvoir des Alliées dans le mois de juin 1815". Some pieces ended up in Vienna, re-stamped with Austrian hallmarks—a trait shared by most of the items presented here, reinforcing the theory that our cutlery hails from Waterloo's lost carriage.

Other pieces from these services accompanied Napoleon into exile on Saint Helena, later gifted to his son, the King of Rome, and his loyal companions Bertrand and Las Cases.

Among other silver cutlery from the same service, notable sales include a piece at Kâ-Mondo, Paris, June 24, 2015, lot 147 (sold for €31,000), another at Osenat, Fontainebleau, November 20, 2016, lot 372 (sold for €26,000), and one at Millon, Paris, May 26, 2023, lot 141 (sold for €48,000).

€ 30,000-50,000

101

PAUL DELAROCHE
Paris 1797 - 1856

Napoléon Ier à Fontainebleau, 31 mars 1814

Napoleon I at Fontainebleau, 31 March 1814

Huile sur toile, probablement dans son cadre d'origine
Signé et daté au centre à droite *Paul DelaRoche 1848*
81,4 x 65 cm ; 32 by 25⅝ in.
Nous remercions Dr. Stephen Bann d'avoir confirmé l'authenticité de cette œuvre, après un examen *de visu.*

Oil on canvas, probably in its original frame
Signed and dated center right *Paul DelaRoche 1848*
We are grateful to Dr. Stephen Bann for having confirmed the authenticity of the work after first-hand inspection.

PROVENANCE

Galerie Jean-François Heim ;
Où acquis par l'actuel propriétaire, en 2004.

EXPOSITION(S)

Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue par Pierre-Jean Chalençon, Brett Topping et Russell Hull Etling, Russell Etling Company, 2005-2011, p. 80-81.

BIBLIOGRAPHIE

Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 22-23.

This unexpected and surprising image shows a vulnerable Emperor stripped of his arrogance and his mythical quality. The oval format and the tight framing of the composition focus attention on his sombre, embittered features. In this portrait of great psychological impact, the Emperor has reached the end of his reign, but does not seem ready to accept it, as is implied by the tension in his face and his tight-lipped expression. He is wearing his decorations and has slipped his right hand into his waistcoat, a typical gesture which is now associated with the figure of Napoleon as Emperor and conqueror.

This is an autograph replica, bust-length, of the large full-length portrait Delaroche painted in 1840. Napoleon's determination, evident in the bust version, is tempered by many symbolic details underlining the Emperor's solitude and despondency, sitting or rather slumped on a chair, with his right arm hanging over its back. His wretchedness is visible in his dejected pose, his chest stripped of decorations, his hat thrown on the floor and his sword abandoned on a small side table. In the background, a red curtain seems to be drawn over the Empire's splendour.

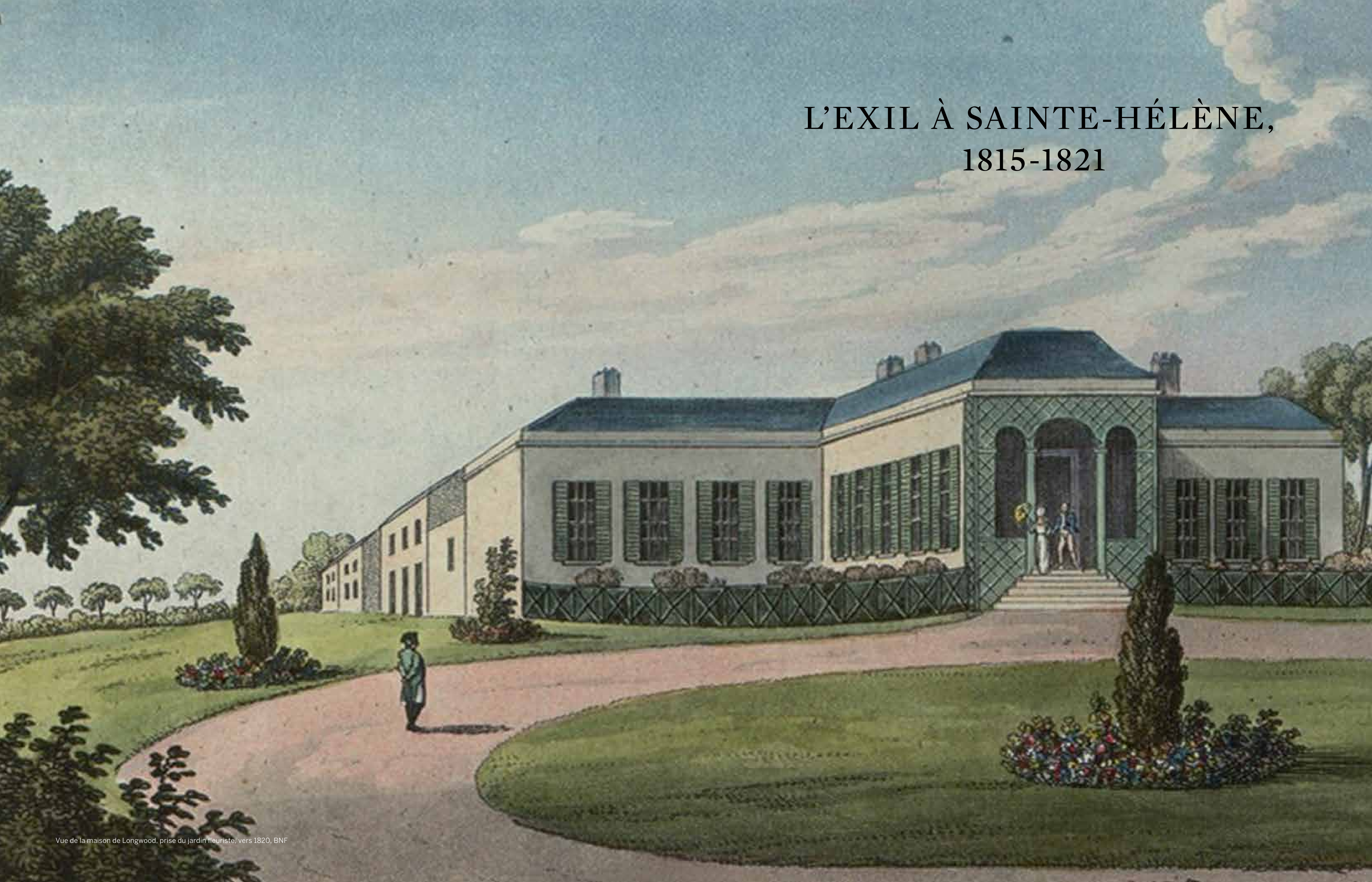
This highly complex painting plays on two registers. The first relates to the events of the moment: Napoleon taking refuge in Fontainebleau as the Russian troops enter Paris, knowing his abdication is unavoidable but still wanting to believe in his lucky star. The second concerns historical memory, reflecting Delaroche's familiarity with the events of the Hundred Days, followed by the Emperor's fall and exile to St Helena.

This very personal interpretation of Napoleonic iconography tallied with Delaroche's anxious and melancholy temperament: 'It is as though this painter, illustrious yet subject to depression, was increasingly identifying with the Emperor, not in his hours of glory but in his moments of defeat and disenchantment' (see S. Bann in the catalogue of the exhibition *Paul Delaroche - Un peintre dans l'histoire*, Musée des Beaux-Arts, Nantes; pavilion of the Musée Fabre, Montpellier, October 1999–April 2000, pp. 58–60; our translation). For comparison, it is worth mentioning, among the rich corpus of works Delaroche produced on the Napoleonic theme, *General Bonaparte Crossing the Alps*, in which the future hero of the Italian Campaign is simply dressed in a grey coat, somewhat uneasily riding a humble mule (Musée du Louvre). This scene, as close as possible to the reality as imagined by Delaroche, could not have been further from the idealized image of the young, self-assured conqueror, prancing on his spirited steed, portrayed in David's masterpiece (see lot 3).

This striking and romantic depiction of the fall of the man who had been the most powerful and feared in the world is one of the most famous and representative images of the Napoleon myth that fascinated and inspired so many artists, in France and elsewhere, throughout the nineteenth century. 'The painting established [...] the image of an antihero and helped to create the legend of the Fallen Eagle' (see I. Mayer Michallon, in exh. cat. 1999–2000, *op. cit.*, p. 208; our translation). The power of this portrayal accounted for the painting's enormous popularity, as evidenced by the many versions Delaroche himself painted in different sizes, several of which are listed in Stephen Bann's monograph (see S. Bann, *Paul Delaroche, History Painted,* London, 1997), including one in the Musée de l'Armée, Paris. The painting was also widely disseminated through engraving. This popularity continued into the twentieth century with film makers.

ESTIMATION SUR DEMANDE

L’EXIL À SAINTE-HÉLÈNE, 1815-1821



Vue de la maison de Longwood, prise du jardin fleuriste, vers 1820, BNF

102

MADRAS EN COTON DE L'EMPEREUR NAPOLÉON IER À SAINTE-HÉLÈNE, 1818-1819

A COTTON MADRAS OF EMPEROR NAPOLEON I ON SAINT HELENA, 1818-1819

à carreaux beige et rouge
78 x 79 cm ; 30 x 5/8 31 in.

beige and red checks

PROVENANCE

Napoléon Ier (1769-1821)
Probablement donné par l'Empereur à Angelo Vignali (1784-1835), aumônier de l'Empereur sur l'île de Sainte Hélène ;
Par descendance dans la famille ;
Vente Champetier de Ribes, Ribeyre et Millon, *collection abbé Vignali, Paris*, 26 octobre 1977, lot 55 (présenté comme mouchoir dit bandanas) ;
Sotheby's Londres, *Estate of the Late Mr Allan F Lazarus*, 15 mai 1996, lot 261 ;
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié ce madras dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Bonaparte et la Vendée, logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon et la Vendée, hôtel du département, 18 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Napoléon à Sainte-Hélène : La conquête de la mémoire, Musée de l'Armée, Paris, 6 avril - 24 juillet 2016
La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, 30eme Biennale de Paris, Grand Palais, 8-16 septembre 2018

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La collection Pierre-Jean Chalençon - Napoléon: L'empereur sous la verrière du Grand Palais, Paris, 2018, catalogue à l'occasion de la 30e édition de la Biennale Paris, 8-16 septembre 2018, p.38-39
M. Dancoisne-Martineau and E. Robbe, *Napoléon à Sainte-Hélène: La conquête de la mémoire*, Paris, 2016, catalogue d'exposition, Musée de l'Armée, 6 avril - 24 juillet 2016, p.188-189, fig. 90
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Charles-Auguste Steuben, Napoléon Ier dictant ses mémoires au général Gourgaud, vers 1830, musée Napoléon de l'île d'Aix

Charles-Auguste Steuben's painting depicts the Emperor dressed in white breeches and shirt, with one of his famous madras headscarves tied around his head, dictating his memoirs to Gourgaud.

The Emperor, highly sensitive to the cold, covered his head day and night, especially on Saint Helena to combat the pervasive dampness. Curiously, history always portrays Napoleon with his iconic hat, yet his preferred headwear—and the one he wore most often—was the madras. He adopted this habit during Empress Joséphine's time, recalling her fondly in his memoirs taken by Constant: "*Ces cheveux étaient fort beaux, longs et soyeux ; leur teinte châtain-clair se mariait admirablement à celui de sa peau, éblouissante de finesse et de fraîcheur. Au commencement de sa suprême puissance, l'Impératrice aimait encore à se coiffer le matin avec un madras rouge qui lui donnait l'air de créole le plus piquant avoir.*"

Dr. O'Meara, in a note from his visit on March 5, 1817, observed: "*A mon retour de Longwood, je trouvai Napoléon dans un état bien différent de celui de la veille. Il était étendu sur son sofa, et paraissait très pensif. Sa tête appuyée sur sa main, dans l'attitude la plus mélancolique. Il était vêtu de sa robe de chambre, et coiffé d'un madras ; sa barbe n'avait pas été faite.*"

The Emperor's wardrobe on the island included up to 19 madras headscarves. Only a few have survived to our day. Two identical to ours are held at the Château de la Malmaison, donated by Prince Napoleon.

€ 20,000-30,000

Paul Delaroche, Portrait de Henri-Gatien, comte Bertrand, grand maréchal du palais, vers 1840, musée du château de Versailles

103

COFFRET EN ACAJOU ET PLACAGE D'ACAJOU ET LAITON DORÉ D'ÉPOQUE CONSULAT, AYANT APPARTENU AU GÉNÉRAL BERTRAND, PAR MARTIN-GUILLAUME BIENNAIS, PARIS, VERS 1800

A CONSULAT MAHOGANY AND MAHOGANY VENEER AND GILT-BRASS BOX, BELONGING TO GENERAL BERTRAND, BY MARTIN-GUILLAUME BIENNAIS, PARIS, CIRCA 1800

les montures unies, ouvrant à trois tiroirs avec rabat en cuir vert numéroté, la bordure avec inscription "*Biennais orfèvre au Singe Violet, rue St Honoré N° 119 à Paris*"
Haut. 21 cm, larg. 48 cm, prof. 27,5 cm ;
Height. 8 ¼ in, width. 18 3/4 in, depth. 10 ¾ in

plain mounts, opening with three drawers each with a numbered green leather panel, the edge inscribed: "*Biennais orfèvre au Singe Violet, rue St Honoré N° 119 à Paris*"

PROVENANCE

Général Bertrand (1773-1844) ;
Peut-être utilisé lors de son exil sur l'île de Sainte-Hélène avec l'Empereur ;
Colon et Robert, Paris, *Importants souvenirs historiques de l'empereur Napoléon Ier, collection du général Bertrand (1773-1844)*, 4 décembre 1991, lot 60 (expert Jean-Pierre Duchiron).

EXPOSITION(S)

Bonaparte et la Vendée, Logis de La Chabotterie, 1 mai - 17 octobre 2004
Napoléon et la Vendée, Hôtel du départment, 18 mai - 17 octobre 2004
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011

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C. Vital (dir.), *Napoléon Bonaparte et la Vendée*, Paris, 2004, catalogue d'exposition, conservation départementale des musées de Vendée, 1 mai - 17 octobre 2004, p. 102, fig. 336

General Bertrand, Henri-Gatien Bertrand (1773–1844)

Trained as an engineer and a skilled mathematician, Henri-Gatien Bertrand joined the army in 1792 and met General Bonaparte during the Italian campaign of 1797. From then on, he followed him through every campaign, becoming his aide-de-camp in 1805. In 1807, he married Elisabeth-Françoise Dillon, a cousin of Empress Joséphine. After the Empire's fall in 1814, Bertrand accompanied Napoleon to Elba and during the Hundred Days. Following the defeat at Waterloo, he remained by the Emperor's side, joining him in exile on Saint Helena with his wife and children. He stayed on the island until Napoleon's death in 1821, receiving several mementos from the Emperor's will, which he brought back to France. Pardoned, he became rector of the École Polytechnique and participated in the 1840 Belle Poule expedition with the Prince of Joinville to return Napoleon's ashes to Paris. He died suddenly in 1844 at age seventy. His descendants later dispersed his collection across at least five sales between 1982 and 2007. His Châteauroux residence also became a museum showcasing Napoleon and Saint Helena relics.

The signature on this casket, lacking the "supplier to the Emperor" title, suggests it was made before the 1805 Coronation—likely during the Consulate, a few years earlier. General Bertrand, one of Napoleon's closest and most loyal companions, likely commissioned this travel casket, a Biennais specialty, from the same supplier as his leader. Under the Consulate, Biennais was still a talented tabletier, only transitioning to silversmithing around 1804.

Among Biennais's many caskets and kits, notable examples include a mahogany medal cabinet with six drawers, sold at Osenat, Fontainebleau, November 19, 2017, lot 166, and a writing casket bearing the arms of Charles Maurice de Talleyrand-Périgord (1754–1838), sold at Osenat, Fontainebleau, September 16, 2012, lot 42.

⊙ € 15,000-25,000

104

NÉCESSAIRE À THÉ EN RONCE DE NOYER ET LAITON DORÉ AUX ARMES DE NAPOLÉON IER, PAR MARTIN-GUILLAUME BIENNAIS, PARIS, VERS 1800

A BURL WALNUT AND GILT-BRASS TEA CHEST, BEARING THE COAT-OF-ARMS OF NAPOLEON I, BY MARTIN-GUILLAUME BIENNAIS, PARIS, CIRCA 1800

les montures unies, le couvercle centré d'un écusson gravé des grandes armes impériales, l'intérieur à trois compartiments, inscrit sur le bord « *Biennais Md Tabletier Ebéniste au Singe Violet, rue St Honoré n°511* »
Haut. 14 cm, larg. 30,5 cm, prof. 16,5 cm ;
Height. 5 ½ in, width. 12 in, depth. 6 ½ in

the plain mounts, the cover centred with an escutcheon engraved with the imperial arms, the interior with three compartments, inscribed on the rim '*Biennais Md Tabletier Ebéniste au Singe Violet, rue St Honoré n°511*'

PROVENANCE

Faisait probablement partie du service de campagne de Napoléon Ier (1765-1821), peut-être emporté sur l'île de Sainte-Hélène ;
Peut-être Napoléon François Joseph Charles Bonaparte (1811-1832) ;
Probablement offert par Letizia Bonaparte, Madame Mère (1750-1836) à Jean-Thomas Arrighi de Casanova, duc de Padoue (1778-1853), château de Courson ;
Collection du général Arrighi, duc de Padoue, collections princières et à divers, Vente Osenat, Fontainebleau, 15 juin 2003, lot 502.

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon: An Intimate Portrait*, 2005, p. 98

The signature on this casket, lacking the "supplier to the Emperor" title, suggests it was made before the 1805 Coronation, likely during the Consulate a few years earlier. The coat-of-arms was likely added later when it was provided to the Emperor, who used numerous such caskets. Biennais built his reputation on crafting caskets and kits from precious woods, meticulously fitted to hold utensils. His first delivery to Napoleon, still a general, was a travel kit for the Italian campaigns, containing silverware pieces. Thereafter, the Emperor consistently ordered caskets, kits, furniture, and all court silversmithing from Biennais.

Jean-Thomas Arrighi de Casanova (1778–1853), a cousin by marriage to Napoleon Bonaparte, was a career soldier who joined Joseph Bonaparte in the Italian campaigns of 1796. He later fought in the Egyptian campaign, where he was wounded, and took part in major Napoleonic battles like Marengo, Austerlitz, the Spanish campaign, Essling, and Wagram. Named Duke of Padua in 1808, he followed the Emperor during the Russian campaign and the Hundred Days. A close confidant of Napoleon, he faced exile under the Restoration, retreating to Lombardy before returning to France in 1820. Loyal to the Bonaparte family, he was tasked by Madame Mère with cataloging and distributing the Emperor's movable property, bequeathed to his son after the Aiglon's death in 1833. It was likely then that Madame Mère gave him this casket, a touching memento of the Emperor, possibly brought back from Saint Helena. During his exile, Napoleon and his retinue habitually drank tea, which might have been stored in such a casket.

During the short-lived Second Republic, he was elected a deputy from Corsica, later serving as a senator under the Second Empire and governor of Les Invalides until his death in 1853.

In the 1840s, the Duke of Padua purchased the Château de Courson in Île-de-France, which remained in the family, though descendants sold part of its furnishings in 2003, including this kit.

€ 4,000-6,000

105

ROLLIN, CHARLES

HISTOIRE ROMAINE, depuis la fondation de Rome jusqu'à la fin de la République [...]. *Leyde, Wetstein et fils, 1772.*

In-12 (164 x 95 mm). Veau marbré, roulette dorée en encadrement, armes dorées au centre des plats, dos lisse orné de fers dorés, tranches marbrées (*Reliure de l'époque*). Étui postérieur de maroquin vert.

12mo (164 x 95). Marbled calf, gilt roulette in border, gilt arms in the center of the sides, smooth spine decorated with gilt tools, marbled edges (*Contemporary binding*). Later date slipcase in green morocco.

Precious copy annotated by Napoléon and part of his Longwood library in Saint Helena.

An imperial relic discovered in Paris in 1892 by the historian Gabriel Hanotaux, at a bookseller's stall.

Volume IV alone of this work published in Leyde in 12 volumes from 1742 to 1773.
It is illustrated with a folding insert map (Armenia). The other volumes were divided up by Caroline Murat who gave them to her family.

FROM ONE LIBRARY TO ANOTHER.
Two manuscript notes, one on the back of the first blank leaf, and the other on the first endpaper, recount the surprising genealogy of this volume IV of Rollin's *Histoire romaine* from the library of the Emperor in Saint Helena to its reappearance in 1892 at the second-hand bookseller's stall on the quays in Paris and its purchase by Gabriel Hanotaux.

The first note, dated January 23, 1837, is in the hand of Caroline Murat who, since her exile, had called herself the Countess of Lipona (an anagram of Napoli).
"*For the compte de M... this book left by Emperor Napoléon to his son, and which fell to me as part of my inheritance after the death of my mother, heiress to her grandson, accept it, dear child; see in this gift, proof of the affection that I have for your family. I wish you all your father's virtues; for you and your friends, I could wish for nothing better. C. de Lipona*".

We learn that at the Emperor's death, the work passed in turn to the library of the Duc de Reichstadt, then to the library of Laetizia Bonaparte, Napoléon's mother, and finally to the library of Caroline Murat. The former Queen of Naples gave it to the young son of Jean Michel Agar, Comte de Mosbourg in 1837. The Comte de Mosbourg was close to Joachim Murat, alongside whom he had studied at the Collège Royal de Cahors and was minister of Finance to the King of Naples. His son, Michel Agar, second Comte de Mosbourg (1824-1892), was the Ambassador of France in Vienna.

In 1892, Gabriel Hanotaux bought the work on the quays and specified the circumstances of this surprising new acquisition. "*This book is an ornament of great curiosity. As a result of the note that is on the back of the second endpaper, it appears that it belonged to the Emperor, his son, his mother and his sister, Caroline de Naples who signed "C. de Lipona". It was sold in the pile of books at the death of the Comte de Mosbourg, our former minister in Vienna, who lived on quai Voltaire, n° 9. This is how I bought it in the boxes on the quays, for 0,50 f, on Dec 10,.1892. This volume contains the account of the Punic Wars. It must have gone with the Emperor to Ste Hélène and it probably figures in the 'four hundred volumes chosen from my library among those that were most used in my journey' that is mentioned in inventory A attached to Napoléon's will"*. In an article of the *Bulletin du bibliophile* (December 15, 1899), Georges Vicaire recounts this incredible discovery in great detail.

"HE OFTEN BROWSED ROLLIN"
The Longwood library was under the responsibility of Louis-Étienne Saint-Denis (1788–1856), known under the name of Mameluke Ali and a member of the Mamelukes of the Imperial Guard. A loyal servant of the Emperor during his two exiles, he served as valet as well as librarian. Thanks to the detailed description that he made of Napoléon's library, discovered in 2019 by Jacques Jourquin and published in 2021 (*La dernière passion de Napoléon : La bibliothèque de Sainte-Hélène*), we know exactly what it consisted of.

This volume was probably part of the set indexed under number 727 in the catalogue of books written by Saint-Denis, marked with an asterisk identifying the works that really belonged to Napoléon, and which may have come from his collection in Rambouillet or Trianon. It is also indicated as belonging to a group of 400 books that Napoléon bequeathed in his will to his son.

An inveterate reader, Napoléon was immersed in the writings of Rollin from a very young age and already annotated his *Histoire ancienne* in 1788. The Emperor "was also interested in ancient history that he discovered for the first time through Rollin's work, before becoming acquainted with the historians, Thucydides and especially Herodotus" (Jacques-Olivier Boudon, "Napoléon et l'hellénisme", *Anabase, traditions et réceptions de l'antiquité*, n° 20, 2014, p. 16). Mameluke Ali reported that "he often thumbed through Rollin, he found him long-winded and too vague and good-natured" (Emmanuel de Las Cases, *Mémorial de Sainte-Hélène*, Paris, Ernest Bourdin 1842, volume I, p. 292). "Rollin, observed Napoléon, is always superficial and doesn't explain enough the mechanism behind common judgments. (Masson, *Napoléon inconnu. Papiers inédits (1786-1793)*, Paris, Ollendorff, 195, p. 302).

It is worth noting that this fourth volume is devoted to the Punic Wars and we know the admiration that the Emperor had for Hannibal, considering him as the first general of the antiquity. "No plan more vast, more far-reaching has been executed by men; Alexander's expedition was far less adventurous, much easier" he acknowledged (*Mémoires de Napoléon*, VIIe note on the *Considérations sur l'art de la guerre* by General Rogniat).
In the margins of pages 322 and 323, Napoléon recalculates in pencil the total of the various corps of troupes which Rollin had arrived at.

THE OTHER VOLUMES OF THE *HISTOIRE ROMAINE* DE ROLLIN KNOWN TO DATE :
-volume II, which belonged to Joachim Pepoli, son of Guy Thadée Pepoli, Comte de Castiglione and Laetitia Murat, daughter of Caroline, had been purchased in 1898 by François Castanié (Georges Vicaire, *Bulletin du bibliophile*, *op. cit.*).
-volume VIII, gifted by Laetitia Murat to her son-in-law Gian Mauro Zucchini Solimei, the first husband of her daughter Paolina (Quaritch, 2025).
-volume XI, given by Caroline Murat to Mr. de Mercey, son of a former general administrator of the Empire in Italy and director of the *Beaux-arts* under the Second Empire. The work was bequeathed to the library of Ajaccio by his son, Doctor de Mercey (Georges Vicaire, *Bulletin du bibliophile*, *op. cit.*).

PROVENANCE

Napoléon Ier (armoiries, cachet de la bibliothèque de Sainte-Hélène sur le titre).
Duc de Reichstadt.
Laetizia Bonaparte.
Caroline Murat.
Comte de Mosbourg (ex-dono).
Gabriel Hanotaux (annotation autographe).

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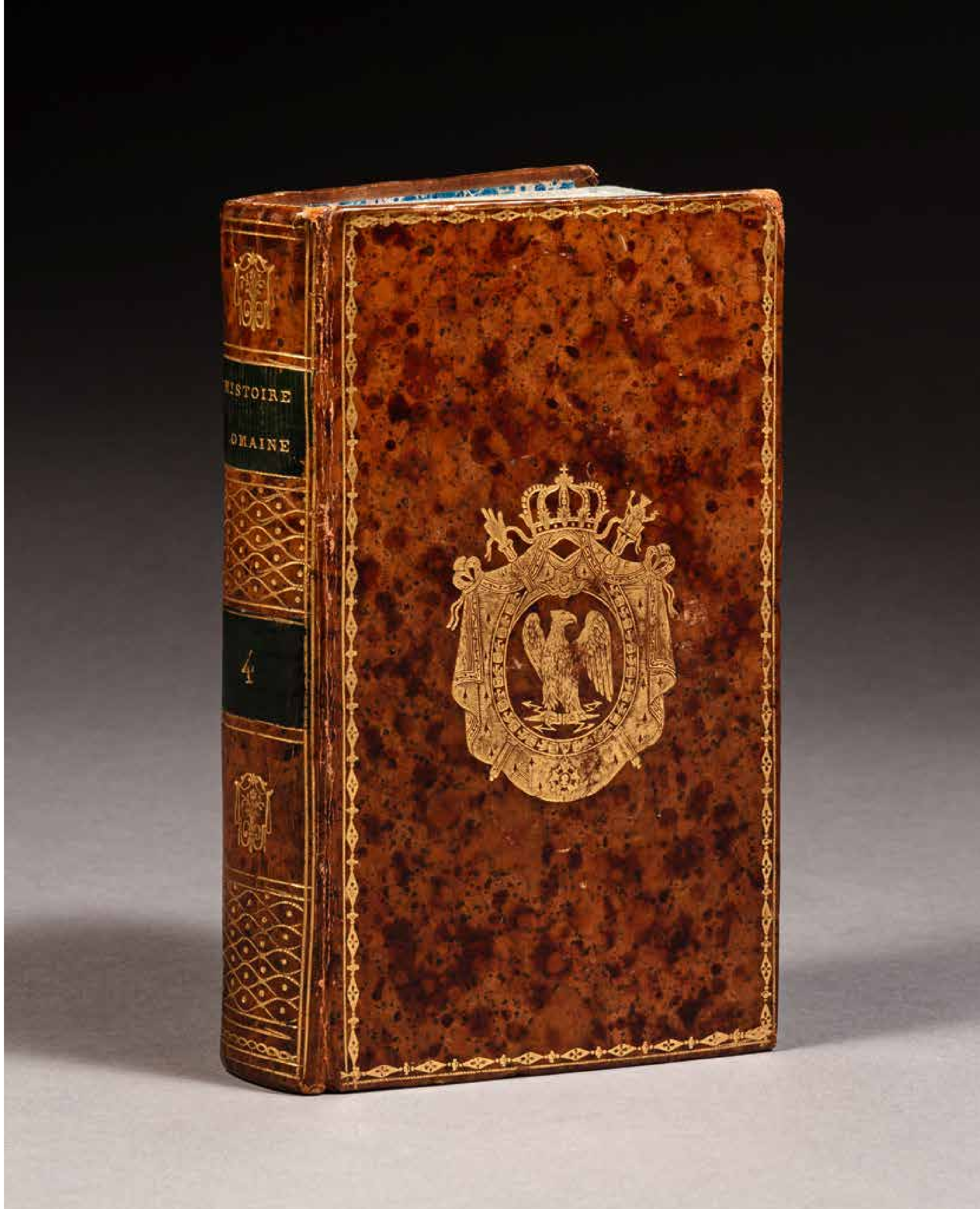
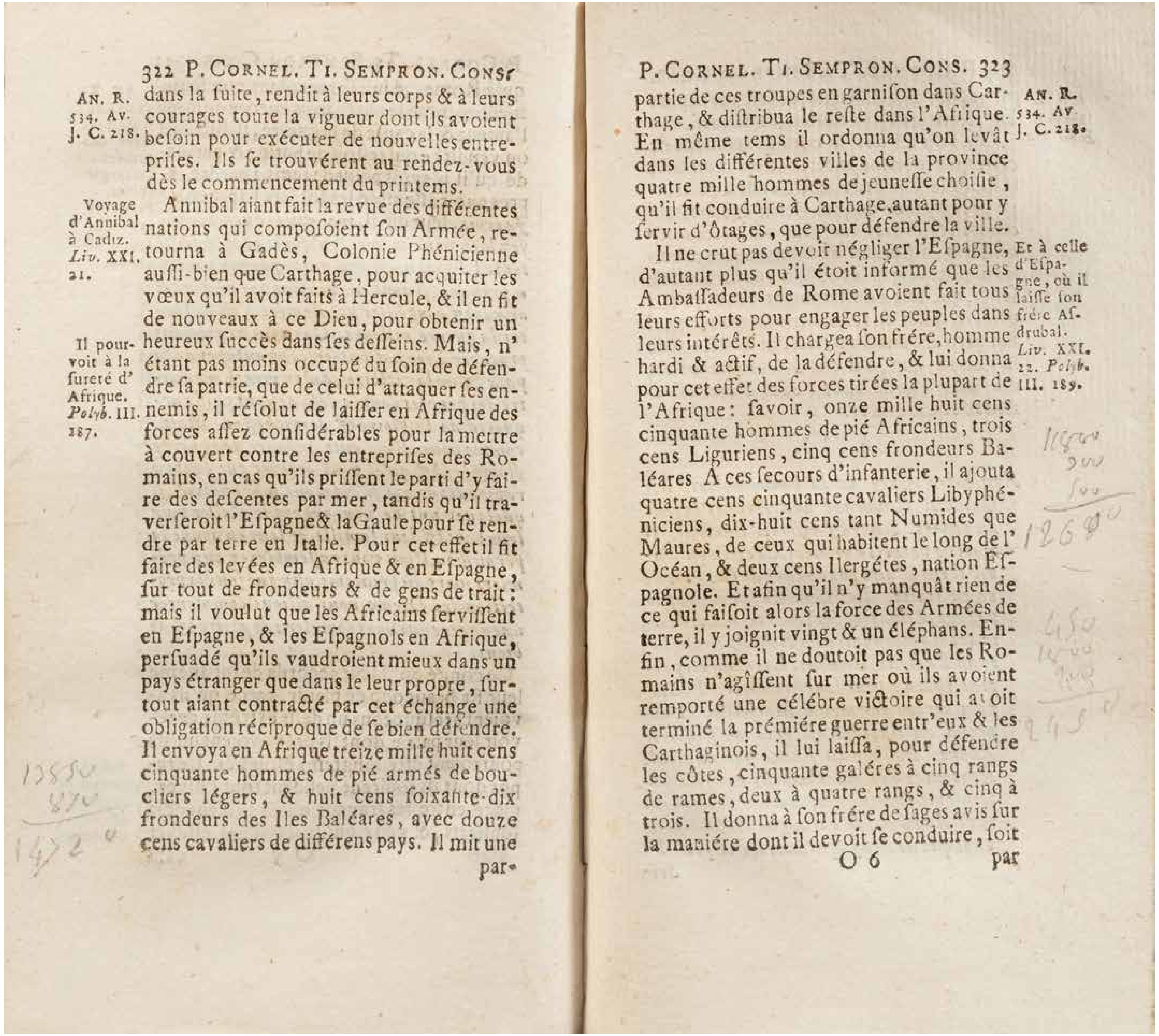
Charles-Éloi Vial, *Napoléon et les bibliothèques. Livres et pouvoir sous le premier empire*, Paris, Perrin, 2021, p. 278. ("Parmi ces volumes récupérés par la famille, dont beaucoup ont disparu, on retrouve le *Journal historique des opérations de l'armée d'Italie*, emportée de Malmaison que Caroline offrit plus tard à Méneval, ainsi qu'une *Histoire romaine* de Rollin, dont l'ancienne reine de Naples dispersa un à un les 12 volumes en les offrant à ses proches").
Georges Vicaire, "Note sur un livre ayant appartenu à Napoléon Ier", *Bulletin du bibliophile*, 15 décembre 1899, p. 577-588.
Jacques Jourquin, *La Dernière passion de Napoléon, la bibliothèque de Sainte-Hélène*, Paris, Passés composés, 2021, p. 170 et 254.

€ 15,000-20,000





322 P. CORNEL. TI. SEMPRON. CONS.

AN. R. 534. AV. J. C. 218.

dans la ſuite, rendit à leurs corps & à leurs courages toute la vigueur dont ils avoient beſoin pour exécuter de nouvelles entrepriſes. Ils ſe trouvérent au rendez-vous dès le commencement du printems.

Voyage d'Annibal à Cadiz. *Liv.* XXI. 21.

Annibal aiant fait la revue des différentes nations qui compoſoient ſon Armée, retourna à Gadès, Colonie Phénicienne auſſi-bien que Carthage, pour acquiter les vœux qu'il avoit faits à Hercule, & il en fit de nouveaux à ce Dieu, pour obtenir un heureux ſuccès dans ſes deſſeins. Mais, n'étant pas moins occupé du ſoin de défendre ſa patrie, que de celui d'attaquer ſes ennemis, il réſolut de laiſſer en Afrique des forces aſſez conſidérables pour la mettre à couvert contre les entrepriſes des Romains, en cas qu'ils priſſent le parti d'y faire des deſcentes par mer, tandis qu'il traverſeroit l'Eſpagne & la Gaule pour ſe rendre par terre en Italie. Pour cet effet il fit faire des levées en Afrique & en Eſpagne, ſur tout de frondeurs & de gens de trait: mais il voulut que les Africains ſerviſſent en Eſpagne, & les Eſpagnols en Afrique, perſuadé qu'ils vaudroient mieux dans un pays étranger que dans le leur propre, ſurtout aiant contracté par cet échange une obligation réciproque de ſe bien défendre. Il envoya en Afrique treize mille huit cens cinquante hommes de pié armés de boucliers légers, & huit cens ſoixante-dix frondeurs des Iles Baléares, avec douze cens cavaliers de différens pays. Il mit une par-

Il pourvoit à la ſureté d'Afrique. *Polyb.* III. 187.

P. CORNEL. TI. SEMPRON. CONS. 323

AN. R. 534. AV. J. C. 218.

partie de ces troupes en garniſon dans Carthage, & diſtribua le reſte dans l'Afrique. En même tems il ordonna qu'on levât dans les différentes villes de la province quatre mille hommes de jeuneſſe choiſie, qu'il fit conduire à Carthage, autant pour y ſervir d'ôtages, que pour défendre la ville.

Et à celle d'Eſpagne, où il laiſſe ſon frére Aſdrubal. *Liv.* XXI. 22. *Polyb.* III. 189.

Il ne crut pas devoir négliger l'Eſpagne, d'autant plus qu'il étoit informé que les Ambaſſadeurs de Rome avoient fait tous leurs efforts pour engager les peuples dans leurs intérêts. Il chargea ſon frére, homme hardi & actif, de la défendre, & lui donna pour cet effet des forces tirées la plupart de l'Afrique: ſavoir, onze mille huit cens cinquante hommes de pié Africains, trois cens Liguriens, cinq cens frondeurs Baléares. A ces ſecours d'infanterie, il ajouta quatre cens cinquante cavaliers Libyphéniciens, dix-huit cens tant Numides que Maures, de ceux qui habitent le long de l'Océan, & deux cens Ilergétes, nation Eſpagnole. Et afin qu'il n'y manquât rien de ce qui faiſoit alors la force des Armées de terre, il y joignit vingt & un éléphans. Enfin, comme il ne doutoit pas que les Romains n'agîſſent ſur mer où ils avoient remporté une célébre victoire qui avoit terminé la prémiére guerre entr'eux & les Carthaginois, il lui laiſſa, pour défendre les côtes, cinquante galéres à cinq rangs de rames, deux à quatre rangs, & cinq à trois. Il donna à ſon frére de ſages avis ſur la maniére dont il devoit ſe conduire, ſoit par

O 6

Annotations de l'Empereur

106

ASSIETTE À DESSERT ET UN COMPOTIER À FOND BLEU EN PORCELAINE DURE DE SÈVRES DU SERVICE DE NAPOLÉON IER AU PALAIS DES TUILERIES, VERS 1806-1808

A SÈVRES (HARD PASTE) PORCELAIN BLUE-GROUND DESSERT PLATE AND COMPOTIER FROM THE SERVICE FOR NAPOLÉON I AT THE PALAIS DES TUILERIES, CIRCA 1806-1808

centrée d'une guirlande de feuilles en rosace, entourée d'une large guirlande de fleurs, le marli à fond beau bleu décoré d'une frise de feuilles et de baies en or, *l'assiette avec une marques aux doubles L entrelacés pour Louis XVIII, marques et numéros en creux sous le bord, lettre X incisée, lettre L en émail violet, le compotier avec marques en bleu aux doubles L entrelacés pour Louis XVIII, 15 J. 1? 7. en émail vert, lettres C.D. email brun, lettres en creux sur le piédouche*
(2)
Plate: diam. 23 cm; diam. 9 in.
Compotier: diam. 22 cm; diam. 8 ¾ in.

each with a central gilt flowerhead with radiating foliate branches enclosed by a flower garland, the *beau bleu* ground border with a gilt leafy garland with berries, *the plate with engraved interlaced LL cipher of Louis XVIII and incised numerals near footrim, incised X, letter L in purple enamel, the compotier with blue printed interlaced LL cipher of Louis XVIII, 15 J. 1? 7. in green enamel, letters C. D. in brown enamel, incised letters to foot*

PROVENANCE

Service de Napoléon Ier au palais des Tuileries, livré en 1806 et 1808;
Une partie emportée à Sainte-Hélène, l'autre partie utilisée par Louis XVIII, Palais des Tuileries.

BIBLIOGRAPHIE

C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 261, no. 76 et p.271, no. 118

This plate and compotier belong to a service used by Napoléon I at the Palais des Tuileries and taken, at least in part, by him to Saint Helena, as a 'service d'usage', at the same time as part of the 'Service des Quartiers Généraux', which remained a ceremonial service.

The decoration of this service is described as 'fond bleu guirlandes de fleurs' and is recorded in the *Registre d'entrées au magasin de vente* on 12 May 1806 (Sèvres, Cité de la céramique, Archives, Vu1, fol. 20). It originally comprised 144 plates, 12 compotiers and 2 sucriers and was delivered to général comte Bertrand (1773-1844), Grand Maréchal du Palais at the Palais des Tuileries. On 20 August 1808 a supplement to the service, consisting of another compotier, 112 plates and a sucrier 'à anse volute', was delivered to the Palais des Tuileries on behalf of the Emperor (Sèvres, Cité de la céramique, Archives, Vbb2, fol. 65v), thus confirming that the aforementioned earlier delivery was also destined for use by Napoléon and that the Grand Maréchal probably acted as intermediary in the order and delivery. Leprince notes that a plate from this service is conserved at the château de Malmaison, bearing the inscription 'Rapportée à Ste Hélène', indicating that Napoléon took some of the service with him during his first exile to Saint Helena, probably for daily use. This is supported by the fact that some surviving plates from the service still bear the Imperial factory mark. Those that remained in France were used by Louis XVIII at the Palais des Tuileries and the service is mentioned in an 1821 inventory of the palace as 'premier service du roi, à guirlandes' (Paris National Archives O/3/73). Like those from Napoléon's 'Quartiers Généraux' service, between April 1814 and March 1815, plates from the 'fond bleu guirlandes de fleurs' were sent to the factory to have the earlier mark erased and replaced with the interlaced LL cipher of the king, in the case of the present lot, engraved on the plate and printed on the compotier.

See C. Leprince, *Napoléon Ier & la Manufacture de Sèvres: L'art de la porcelaine au service de l'Empire*, Paris, 2016, p. 261, no. 76 for details of the first delivery and p. 271, no. 118 for the second delivery, and an illustration of a plate from the service. For further discussion of the service see also T. Préaud, 'Les services de porcelaine de Sèvres sous le premier Empire, la Restauration et le Second Empire', in *Versailles et les tables royales en Europe, XVIIIe-XIXe siècles*, exhibition catalogue, Paris, 1993, p. 218.

€ 3,000-5,000

107

TABATIÈRE DE PRÉSENTATION EN OR ET ÉCAILLE, PAR JEAN-LOUIS LEFERRE, PARIS, 1803-1809

A GOLD AND TORTOISESHELL SNUFFBOX BY JEAN-LOUIS LEFERRE, PARIS, 1803-1809

rectangulaire, le couvercle serti de trois médailles : la première et la troisième représentant les profils de Napoléon et Marie-Louise signées *Andrieu F*, le revers avec un profil du roi de Rome inscrit *NAPOLEON F.J.C. Roi de Rome*, signées *GALLE* et date *XX MARS MDCCXI ;* la seconde représentant le mariage de Napoléon et Marie-Louise en 1810 inscrite *NAPOLEON EMP.ET.ROI M.LOUISE D'AUTRICHE*, par *J.P. DROZ F* et date *1 avril MDCCX. Denon DI*, le revers signé *GALLE. F*, *poinçons : titre, garantie et orfèvre*
Long. : 85 mm ; length. 3 3/8 in.

rectangular, the cover set with three medals : the first and third representing the profiles of Napoleon and Marie-Louise signed *Andrieu F*, the reverse with a profile of the King of Rome inscribed *NAPOLEON F.J.C. Roi de Rome*, signed *GALLE* and dated *XX MARS MDCCXI* ; the second representing the marriage of Napoleon and Marie-Louise in 1810 inscribed *NAPOLEON EMP.ET.ROI M.LOUISE D'AUTRICHE*, by *J.P. DROZ F* and date *1 April MDCCX. Denon DI*, reverse signed *GALLE. F* , marks*: title, guarantee and maker's mark*

PROVENANCE

Tabatière apportée sur l'île de Sainte-Hélène par Napoléon ;
Donnée par l'Empereur à Emmanuel, comte de Las Cases (1766-1842), son secrétaire particulier :
Dans la famille depuis et vendue à l'actuel propriétaire.

EXPOSITION(S)

Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

BIBLIOGRAPHIE

P.-J. Chalençon, *Napoléon, La collection*, Paris, 2019, ill. p. 60-61

This snuffbox, given to Las Cases, his loyal secretary, may reflect a mark of gratitude for his support during exile. Las Cases' memoirs contain traces of Napoleon gifting him snuffboxes, confirming this practice. In his work (*Mémorial de Sainte-Hélène. Suivi de Napoléon dans l'exil; [Derniers moments de Napoléon]. Et de L'historique de la translation des restes mortels de l'empereur Napoléon aux Invalides*, vol. 2, edited by F. Payot, 1835), Las Cases mentions at least two gold snuffboxes offered by the Emperor on the island of Saint Helena: one on January 1, 1817—*« 1er janvier 1817 [...] il (général Montholon) sortit et rentra avec une tabatière qu'il remit à l'Empereur, qui, venant à moi me l'offrit. »*—and the second in 1821, during the final days of Napoleon, as noted in his memoirs—*« il me fit don d'une superbe tabatière et d'une statue qui le représentait. »* Napoleon used such gifts to maintain ties with those closest to him.

⦿ € 30,000-40,000

108

NAPOLÉON IER

PREMIER CODICILLE DU PREMIER TESTAMENT DE NAPOLÉON IER.
Manuscrit autographe signé "*Nap.*", adressé au général Bertrand, grand maréchal du Palais.
[Sainte-Hélène], [3?] *août 1*[819].

FIRST CODICIL OF THE FIRST WILL OF NAPOLÉON I.
Autograph manuscript signed "*Nap.*", addressed to General Bertrand, Grand Marshal of the Palace.
[Saint Helena], [3?] *August 1*[819].

2 pages sur un bifeuillet in-8 (182 x 110 mm). Encre sur papier vergé, filigrane "*1814*". Transcription postérieure au crayon de quelques mots au verso du second feuillet. Chemise de maroquin rouge, large bordure dorée en encadrement, armes impériales dorées au centre des plats, dos lisse, doublure et gardes de moire rose.

2 pages on an 8vo bifolio (182 x 110 mm). Ink on laid paper, watermark "*1814*". Later date transcription in pencil of a few words on the back of the second leaf. Red morocco dust jacket, large gilt border, gilt imperial arms in the center of the sides, smooth spine, doublure and endpapers in pink moiré.

A document of exceptional importance: the only known testimony of the very first will of Napoléon I written on Saint Helena in early August 1819.

This codicil only concerns the possessions on Saint Helena that he wished to bequeath to his companions in exile.

"*My dear Bertrand, I am sending you a codicil written in my hand so that after my death, you may be able to redistribute all that is associated with St Helena. You will dispose of it all in the following way: you will give one half of the diamond necklace to Ma^{de} Bertrand and the other half to Ma^{de} Montholon. You will give 50,000* [francs] *to Montholon, 50,000 to Marchand, 20,000 to St-Denis, 20,000 to Noverraz, 20,000 to Pierron, 10,000 to Archambault and 10,000 to Gentilini and finally 120,000 to yourself, which makes 300,000 that I have here. You will keep my silverware, my arms, my porcelain, my books with my coat of arms brought here for my son and anything else you may think will be useful to him one day. I am giving you my manuscripts. Only have them printed once you have consulted the books that I was able to find here. This evening I will give you a letter for Laffitte and my instructions for the use of a sum of 6,000,000. Keep this in mind so that you can return it to me should it suit me.*"

Napoléon arrived on Saint Helena in October 1815, and from April 1816, was under the strict surveillance of Hudson Lowe, governor of the island. The latter proved to be a harsh jailor and the former Emperor's suspicions towards him kept deepening. He felt more and more threatened and feared for his life. To these torments were added a steadily shaky state of health. His personal physician, Doctor O'Meara immediately informed Hudson Lowe who paid no heed. At the beginning of the summer of 1818, his health further worsened just as Dr. O'Meara was forced to leave the island. The Emperor then refused the services of his replacement, Dr. Verling.

It was within this context of mistrust that Napoléon, plagued by his sickness and by worry, urgently wrote the first will that he gave to General Bertrand on August 19 in a sealed envelope with other documents. General Bertrand specified that it was "a packet sealed with two seals with the arms of the Emperor on which was written: 'This is my Will, written in my hand, signed: Napoléon'" and "in the evening, a sealed packet with three seals with his arms on which was written: 'Packet that Bertrand will hold at my disposal or which he will open after my death'. Without a signature".

This codicil only refers to the sharing of the money and objects held in Saint Helena that he intended to bequeath to his companions in exile. Primacy was given to Bertrand, the sole executer of his will. The Emperor's faithful servants were not forgotten: Louis-Joseph Marchand (valet de chambre), Louis-Étienne Saint-Denis, called the Mameluke Ali (librarian), Jean Abram Noverraz, (second huntsman), Jean Baptiste Alexandre Pierron (kitchen servant), Achille Archambault (stableman) and Angelo Gentilini (footman).

The turbulent history of this legendary will was just beginning. On April 11, 1821, sensing his end was near, Napoléon once again tackled his last will that he began to dictate to Montholon on April 13, thereby nullifying the provisions made in 1819. Two days later on April 15, he copied this second will in his own hand under the dictation of Montholon (preserved at the National Archives, AE/I/13/21a). Several codicils succeeded until April 29. The paper used in 1821 is an English paper with watermarks "1818" and "1819" while that used in 1819 is watermarked "1814".

Napoléon had, in the meantime, charged Marchand with retrieving the first will from Bertrand so he could burn it. On December 12, 1820, the Emperor wrote to General Bertrand that he had "received the two sealed packages that I had left with you on August 19, 1819, when he [Hudson Lowe] threatened to assassinate me". The codicil on the other hand was still in Bertrand's possession and was carefully preserved by his descendants.

A few weeks before his death, the Emperor expressed his moral intentions and appointed Montholon, Bertrand and Marchand as his executors. The diamond necklace, to be divided in 1819 between Mme Bertrand and Mme de Montholon, would be given back in totality to Montholon. Moreover, the amounts were amplified and the Comte de Montholon would be much more privileged than General Bertrand.

As the will had not been registered in England as required by law, Montholon would take care of this task upon his return to France. It took six years of proceedings to come to a compromise and it was only in 1854 that Napoléon III set up a commission to ensure the will was fully executed.

This very precious document is the one and only testimony of the exiled Emperor's earliest wishes.

[We attach:] A quill from the Bertrand succession and which may have belonged to Napoléon.

PROVENANCE

Henri-Gatien, général comte Bertrand (archives).
Christie's Londres, 29 novembre 1995, lot 161 A.

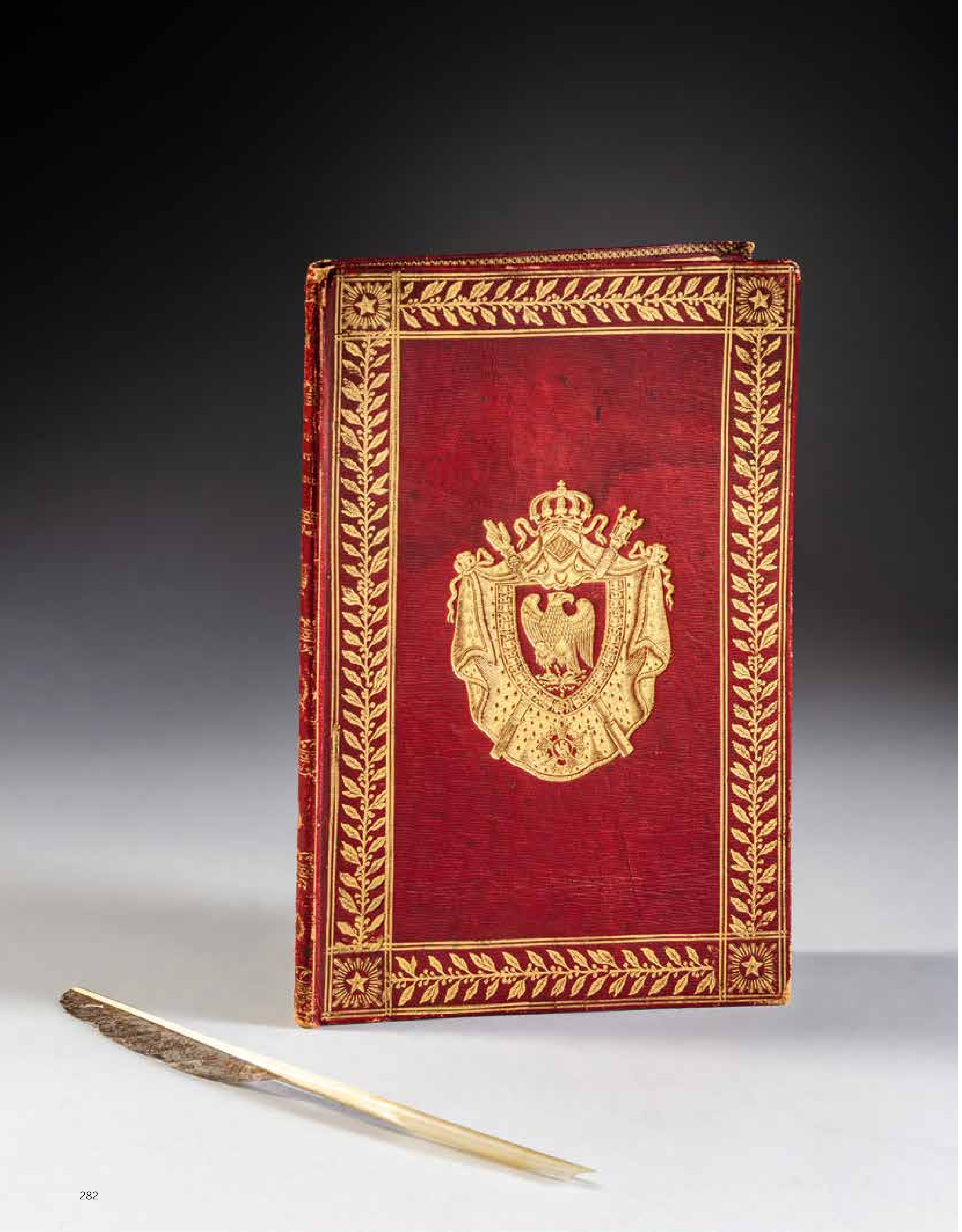
EXPOSITION(S)

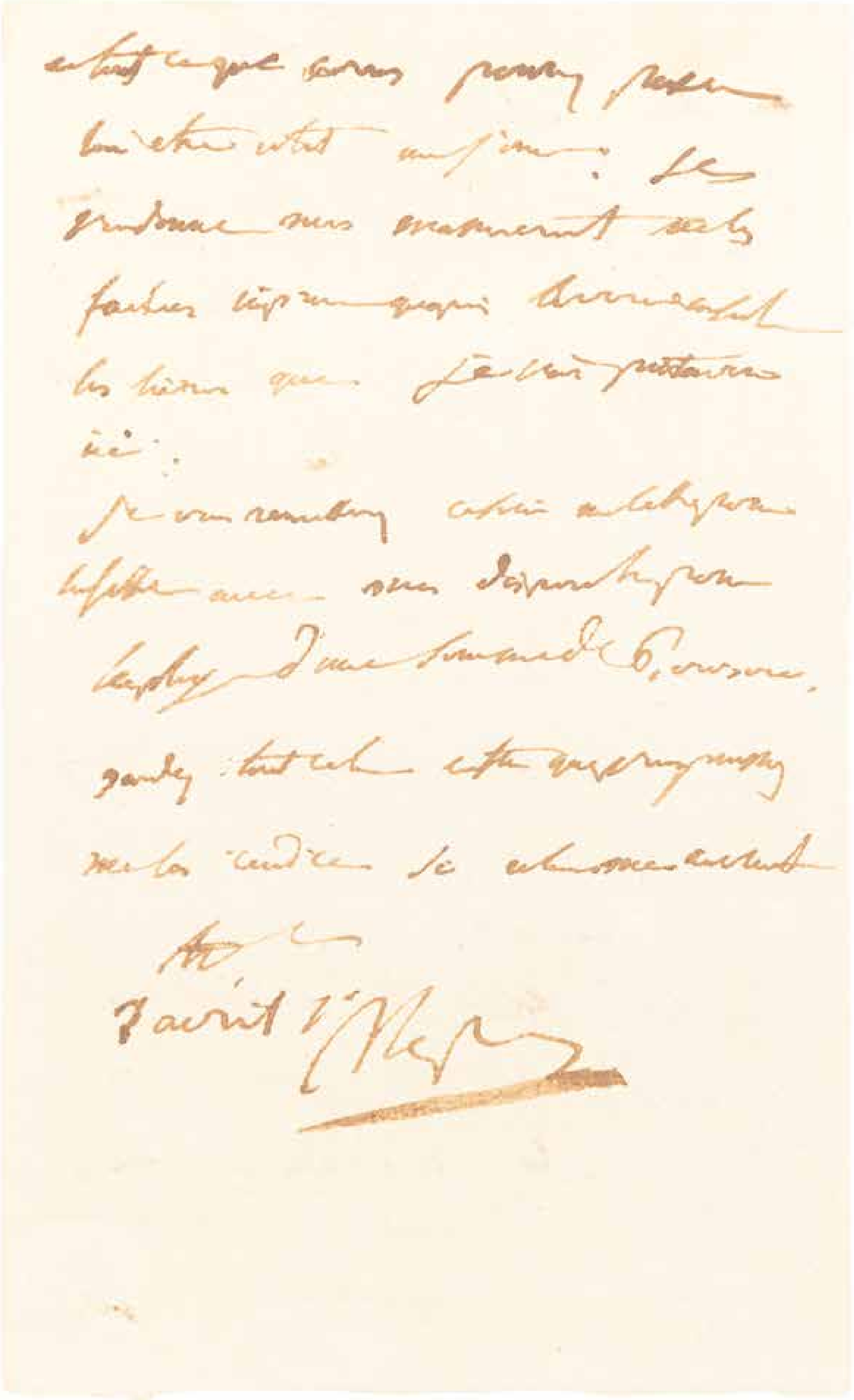
Napoléon, l'Empereur sous la verrière du Grand Palais. La collection Pierre-Jean Chalençon. Biennale de Paris, 8-16 septembre 2018, ill. p. 11.

BIBLIOGRAPHIE

Napoléon, *Correspondance générale publiée par la Fondation Napoléon*, Paris, CNL, 2018, tome XV, p. 91.

€ 300,000-500,000





109

FRAGMENT DU MANTEAU DE NAPOLÉON BONAPARTE PORTÉ À LA BATAILLE DE MARENGO EN 1800

A FRAGMENT OF NAPOLEON BONAPARTE'S COAT WORN AT THE BATTLE OF MARENGO IN 1800

en drap et velours bleu brodé de fils d'or, à décor de feuilles de chêne; on ajoute un morceau de corde qui servit à descendre le cercueil de Napoléon à Sainte-Hélène
(3)
Long. 24,5 cm, haut. de 7 à 8,5 cm ;
Length 9 ¾, height from 2 ¾ to 3 3/8 in

in blue cloth and velvet embroidered with gold thread, decorated with oak leaves; we add a piece of rope used to lower Napoleon's coffin on Saint Helena

PROVENANCE

Ce manteau aurait été emporté par Napoléon lors de son exil sur l'île de Sainte-Hélène et découpé par J.W Crossley de l'East Indian Ship lors de la mise en bière de l'Empereur en 1821 ;
Christie's Londres, 1971 (acheté par M. Lazarus);
Sotheby's Londres, *Estate of the Late Mr Allan F Lazarus*, 15 mai 1996, lot 262 ;
Expertisé par Jean-Pierre Duchiron (1953-2011), expert en armes et souvenirs historiques qui a certifié ce morceau de manteau dans un inventaire pour le propriétaire avant 2002.

EXPOSITION(S)

Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Napoléon à Sainte-Hélène: La conquête de la mémoire, Musée de l'Armée, 6 avril - 24 juillet 2016
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

BIBLIOGRAPHIE

M. Dancoisne-Martineau and E. Robbe, *Napoléon à Sainte-Hélène: La conquête de la mémoire*, Paris, 2016, catalogue d'exposition, Musée de l'Armée, 6 avril - 24 juillet 2016, p. 266-267, fig. 204
Le sacre de Napoléon, 2022, catalogue d'exposition, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022, ill. p. 6
P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 102

This fragment of a mantle is a poignant relic from Saint Helena, the final resting place of the fallen Emperor. It served Napoleon during the Battle of Marengo, one of the General's earliest major victories, secured against the Austrian forces on June 14, 1800. Fought in Piedmont, Marengo saw Napoleon, with 22,000 men bolstered by General Desaix's 6,000, defeat the 30,000 soldiers led by von Melas. Austrian losses were staggering, while the French suffered around 4,700 dead or wounded, including the loyal Desaix. For Napoleon, Marengo's triumph held deep significance—he named several ships and even the horse he rode at Waterloo after this prestigious victory.

It's thus unsurprising that, after his second abdication, he brought this battle-worn mantle into exile on Saint Helena. Maze Censier, in *Les fournisseurs de Napoléon Ier et des deux impératrices* (1893), citing unpublished National Archives documents, lists the clothing taken: *son habit de Premier Consul en velours rouge […] on y voyait aussi le manteau de Marengo, manteau glorieux sur lequel ont été plus tard exposés religieusement les restes mortels de l'immortel vainqueur, manteau qui figure aujourd'hui dans les objets spécialement légués par Napoléon à son fils …*(Las Cases, *Mémorial*) ».

According to oral tradition, Captain J.W. Crossley, a British soldier of the East India Company guarding Napoleon, cut a piece from this mantle on his deathbed and took it to England. He treasured it until his death at age 77, after which it was sold at auction. It later surfaced in the collection of Mr. Lazarus, a British collector, whose items were auctioned by Sotheby's London on May 15, 1996, lot 264. This fragment was sold with a piece of rope used to lower Napoleon's coffin.

Per Las Cases' memoirs, our mantle fragment was used during Napoleon's wake on Saint Helena, cradling his body as the island's residents paid their final respects before this effigy. In his will, the Emperor left it to his son among other mementos. His faithful Marchand received the crates intended for the Aiglon, but the Austrian government blocked their transport. The Aiglon died in 1833 without receiving these relics, so Marchand passed them to Madame Mère until her death in 1836. An estate inventory was then drawn up to divide her possessions among her sons Lucien, Joseph, and Louis, her daughter Elisa (represented by Countess Camerata), and her daughter Caroline. Listed was "*1 manteau (celui de Marengo)* " (*Le Figaro*, Friday, July 14, 1911, citing a letter from a Murat family member to editor Calmette about the Emperor's bed and other belongings). The mantle went to Lucien, who later entrusted it to London's Tussaud Museum, where it was displayed for over 75 years until it perished in the 1925 fire.

Evidence of this mantle appears in inventory Masson 354 fonds, as « *manteau bleu brodé Marengo* ».

Another mantle worn by Napoleon at Marengo was gifted to General Bertrand, who loaned it to the Count of Turenne. It passed to Napoleon III, who donated it to the Museum of Sovereigns before it was transferred to the Artillery Museum in 1891, and it now resides in the Army Museum's collections.

€ 20,000-30,000

Nicolas-Eustache Maurin, Ouverture du cerceuil de Napoléon Ier à Sainte-Hélène le jeudi 15 octobre 1840, musée du château de Versailles

110

FRAGMENT DE LA PLANCHE EXTÉRIEURE DU CERCUEIL DE L'EMPEREUR NAPOLÉON IER, VERS 1821

A MAHOGANY FRAGMENT OF THE OUTER BOARD OF THE COFFIN OF EMPEROR NAPOLEON I, CIRCA 1821

en acajou, portant une étiquette manuscrite : « *Planche en acajou provenant du cercueil de l'Empereur Napoléon donné par le Gal Bertrand à son frère. F.B* »
Long. 40 cm, larg 18 cm ;
length 15 2/3 in, width 7 in

bearing a handwritten label: '*Planche en acajou provenant du cercueil de l'Empereur Napoléon donné par le Gal Bertrand à son frère. F.B*'.

PROVENANCE

Collection de Henri-Gatien Bertrand (1773-1844), général français et chef de la maison de l'Empereur pendant son exil sur l'île de Sainte-Hélène ;
Par descendance, vente Million et Robert, collection Bertrand, 4 décembre 1991, lot 31 ;
Achat auprès de Monsieur Duchiron, expert en armes et souvenirs hisoriques, en 1997.

EXPOSITION(S)

Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, Villa Alba Museum, Melbourne, 1999
Napoleão, Museu de Arte Brasileira, Sao Paulo, 24 août- 2 novembre 2003
Napoléon: An Intimate Portrait, A Travelling Exhibition from Russell Etling Company, 2005-2011
Le sacre de Napoléon, Chapelle des Jésuites de Saint-Omer, 18 juin - 25 septembre 2022

BIBLIOGRAPHIE

Le sacre de Napoléon, 2022, catalogue d'exposition, Chapelle des Jésuites de Saint-Omer, 18 juin- 25 septembre 2022, p. 26
P.-J. Chalençon, *Napoléon, La collection*, Paris, 2019, ill. p. 201
P.-J. Chalençon, B. Topping and R. Hull Etling, *Napoléon: An Intimate Portrait*, Floride, 2005, catalogue d'exposition, 2005-2011, ill. p. 105
Napoleão, Brésil, 2003, catalogue d'exposition, Museu de Arte Brasileira, Sao Paulo, 24 août - 2 novembre 2003, p. 306, fig. 197
Treasures of the Emperor and Imperial France : The Pierre-Jean Chalençon Collection, catalogue d'exposition, Villa Alba, Melbourne, 1999, ill. p. 29, fig. 271

Napoleon Bonaparte passes away at Longwood on the island of Saint Helena on Saturday, May 5, 1821, at 5:49 p.m. The following day, in the waiting room transformed into an autopsy chamber, Doctor Antommarchi examines the imperial remains under the watchful eyes of French and English witnesses. The body is then displayed in a chapel of rest set up in his study, bathed in a final solemn silence. On May 7, a three-part mold of his head is created by Doctor Burton, assisted by Antommarchi. Immediately afterward, Napoleon is placed in three nested coffins: one of tin, one of wood, and one of lead.

On May 9, at dawn, the latter is inserted into a mahogany coffin before being interred in the Geranium Valley, in a masonry tomb sealed with a monolithic slab and covered with stones and clay. A grille is later added to mark his resting place.

Nineteen years pass. On October 15, 1840, the tomb is opened in the presence of a few witnesses from the initial burial. Despite the years, the mahogany coffin remains almost intact. After meticulous precautions, the successive layers are opened, revealing the body still preserved within its metallic and wooden enclosures. The coffins are then resealed, resoldered, and placed in a new ebony sarcophagus, secured with an ingenious locking system.

The outer coffin, sawed open for extraction, is fragmented, and its pieces are distributed to those present. Grand Marshal Bertrand receives the largest piece; it is a section of the coffin's rim, featuring angular joints and two screw fixation points for the lid. Later, Bertrand gives this fragment to his brother, affixing a label he fills out by hand. Only the mahogany shell remains on the island. The rest, in its entirety, is repatriated to France aboard *La Belle Poule*. This marks the Return of the Ashes.

In Paris, King Louis-Philippe orders the Emperor's burial at Les Invalides. Visconti, the architect of the Dome, excavates the foundations for the imperial tomb. On April 2, 1861, Napoleon I is solemnly laid to rest there. The ebony sarcophagus rests there for twenty years before being transferred to the porphyry sarcophagus where it remains today.

⊙ € 10,000-15,000

111

MÈCHE DE CHEVEU, MORCEAU DE GILET ET MORCEAU DE RIDEAU DE L'EMPEREUR NAPOLÉON CONSERVÉS SUR UN BILLET SIGNÉ DE VALÉRIE MASUYER

A LOCK OF HAIR, A PIECE OF VEST, AND A PIECE OF CURTAIN BELONGING TO EMPEROR NAPOLEON PRESERVED ON A NOTE SIGNED BY VALÉRIE MASUYER

avec une lettre manuscrite inscrite "*Cheveux de l'Empereur coupés sur son front après sa mort par Mr Marchand pour que l'on puisse prendre l'empreinte de son visage. Mr Marchand me les a donnés ainsi que le fragment d'un des gilets de flanelle ..chemise de l'Empereur et celui des rideaux d'un de ses lits de douleur à St Hélène lors du retour des cendres impériales en décembre 1840. Valérie Masuyer, Dame d'Honneur de la Reine Hortense*" au revers "*Cette relique est personnellement pour Octave après moi*" *signé à « l'Etoile 8 juin 1875.*", dans un cadre en bois doré
Haut. 10 cm, long. 12 cm ;
Height 4 in, length 4 ¾ in

with a handwritten letter : "*Cheveux de l'Empereur coupés sur son front après sa mort par Mr Marchand pour que l'on puisse prendre l'empreinte de son visage. Mr Marchand me les a donnés ainsi que le fragment d'un des gilets de flanelle ..chemise de l'Empereur et celui des rideaux d'un de ses lits de douleur à St Hélène lors du retour des cendres impériales en décembre 1840. Valérie Masuyer, Dame d'Honneur de la Reine Hortense*", on the reverse "*Cette relique est personnellement pour Octave après moi*" signed "*l'Etoile 8 juin 1875.*", in a giltwood frame

PROVENANCE

Napoléon Ier (1769-1821)
Valérie Masuyer (1797-1878), dame d'honneur de la reine Hortense de 1830 à 1837 ;
Donné à Octave d'Esdouhard d'Englème (1860-1943) ;
Vente HVMC, Monaco, 14 décembre 2022, lot 208.

BIBLIOGRAPHIE COMPARATIVE

Trésors de la Fondation Napoléon, dans l'intimité de la Cour impériale, 2004, p. 174, fig. 157.

Preserving the hair of a loved one is a widespread tradition in 18th- and 19th-century Europe. Rolled into loops or braided, it adorns the backs of pendants, forms the body of a bracelet, or is kept in small boxes.

During his exile on Saint Helena, Napoleon sends locks of his hair, cut by his loyal chamberlain Marchand. Upon the Emperor's death, to create his death mask, his head is shaved, and his hair is distributed among the beneficiaries of his will, including the imperial family, Bertrand, and Las Cases.

Numerous locks have appeared at auction, such as one given by Las Cases to his son, sold at Osenat, Fontainebleau, November 20, 2016, lot 378; another at Piasa, December 4, 2006, lot 138; and a significant sale at Osenat, Fontainebleau, July 7, 2019, lot 240, accompanied by a letter from Constant dated 1811.

€ 4,000-6,000

112

JAMES SANT
Croydon 1820 - 1916 Londres

Sainte-Hélène, la dernière phase

The Last Phase

Huile sur toile
63,3 x 53 cm ; 24⅞ by 20⅞ in.

Oil on canvas

EXPOSITION(S)

Auxerre et Sens, musées d'Art et d'Histoire, *Au service de Napoléon à Sainte-Hélène*, mars-septembre 2003, cat. n° 116 (comme étant une commande par Lord Rosebury) ;
Napoleon: An Intimate Portrait. A travelling exhibition from the Russell Etling Company featuring the Collection of Pierre-Jean Chalençon, Catalogue by Pierre-Jean Chalençon, Brett Topping and Russell Hull Etling, Russell Etling Company, 2005-2011, p. 90 ;
Paris, Musée de l'Armée, *La conquête de la mémoire. Napoléon à Sainte-Hélène*, avril-juillet 2016, cat. n° 131.

BIBLIOGRAPHIE

G. Gengembre, *Napoléon. L'empereur immortel*, Paris, 2002, p. 173 (comme étant une commande par Lord Rosebury) ;
Napoléon, l'Empereur sous la verrière du Grand Palais : La collection Pierre-Jean Chalençon, cat. exp. Grand Palais, Paris, 2018, p. 76.

A replica of the painting produced by the English artist James Sant at the request of Lord Rosebery, this was intended to illustrate his book *Napoleon, the Last Phase*, about Napoleon's last days on St Helena, published in 1901 (private collection).

The painting, probably dating to 1895–1896, shows the Emperor during the final days of his life on St Helena, where he lived in exile from 1815 until his death in 1821. Only the face is described, his clothing merging with an indeterminate brown background. Defeated, showing the signs of his age, his ordeals and his illnesses, he seems to be mulling over his glorious past one last time, his eyes already dimmed and soon to be closed by death. The work was much admired in its time and copied on several occasions. There is an example in the Musée de Waterloo.

Lord Rosebery, prime minister to Queen Victoria, was passionately interested in Napoleon and assembled a collection of objects from St Helena, acquired in various auctions. He kept them in Dalmeny Castle, his home in Scotland.

€ 40,000-60,000

113

[RETOUR DES CENDRES] – FRANÇOIS MARIE SOSTHÈNE FABRE LAMAURELLE

ITINÉRAIRE DU VOYAGE À STE-HÉLÈNE. [1er juillet-30 novembre 1840]. *Belle Poule, 30 novembre 1840.*

ITINERARY OF THE VOYAGE TO SAINT HELENA. [July 1 – November -30 1840]. *Belle Poule, 30 novembre 1840.*

Cahier in-4 (252 x 210 mm). Manuscrit autographe signé "*Fabre Lamaurelle*". 8 feuillets, le dernier resté vierge. Encre brune sur papier. Couverture avec titre à l'encre. Le tout retenu par un ruban rouge.

4to gathering (252 x 210 mm). Autograph manuscript signed "*Fabre Lamaurelle*". 8 leaves, the last one left blank. Brown ink on paper. Wrapper with title in ink. All held together by a red ribbon.

The Emperor's final journey: return of the ashes

Very precious unpublished logbook, kept by Fabre Lamaurelle, a member of the crew of the *Belle Poule*.

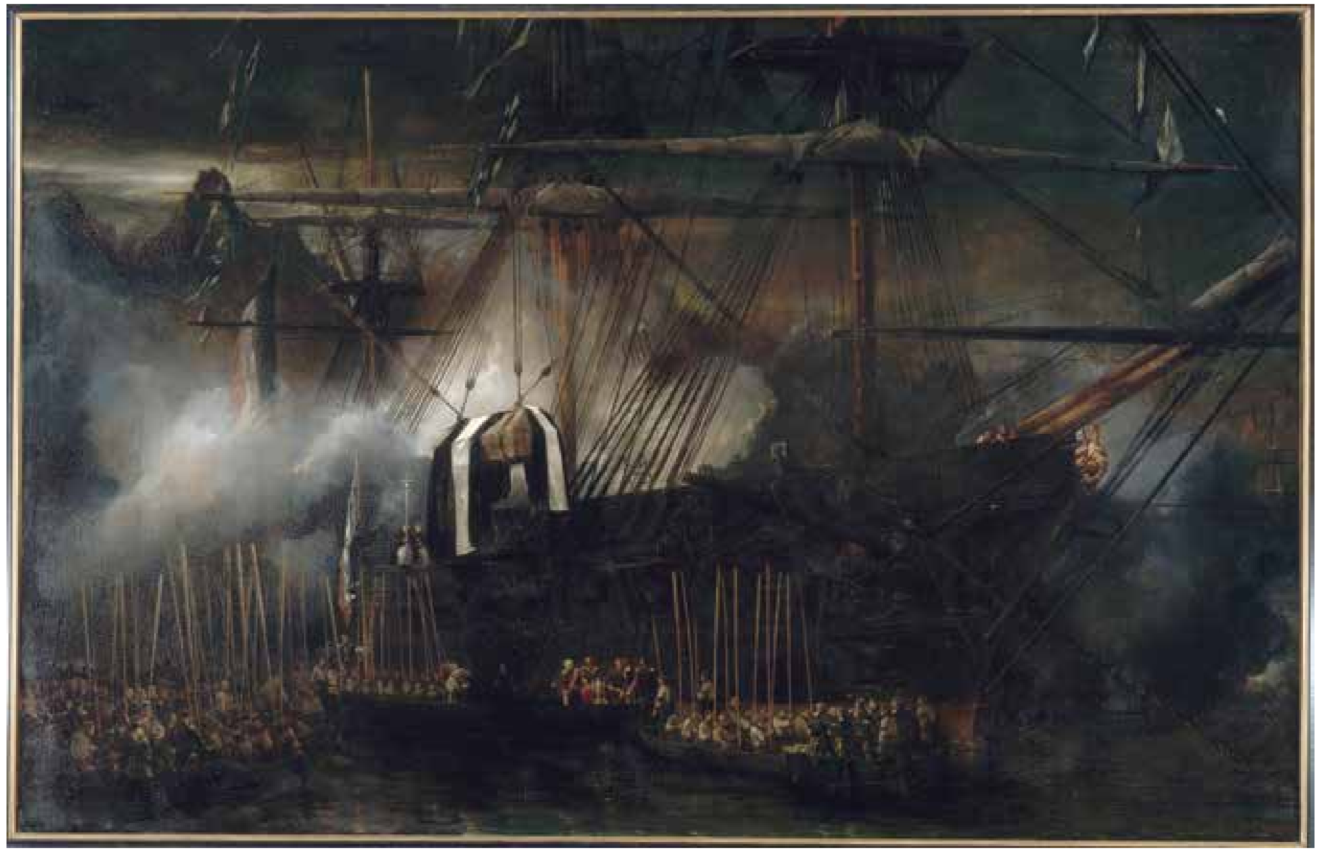
This mission was ordered by Louis-Philippe and Adolphe Thiers, President of the Council. Command of the frigate the *Belle Poule* was entrusted to Louis-Ferdinand of Orléans, Prince of Joinville. On July 7, 1840, the frigate was escorted by the corvette *Favorite* and the brig *Oreste* and set sail from Toulon for Saint Helena to repatriate the remains of the late Emperor.

Armed with 60 cannons and measuring 54 meters, the *Belle Poule* was given a few special modifications for this occasion and was repainted in black.

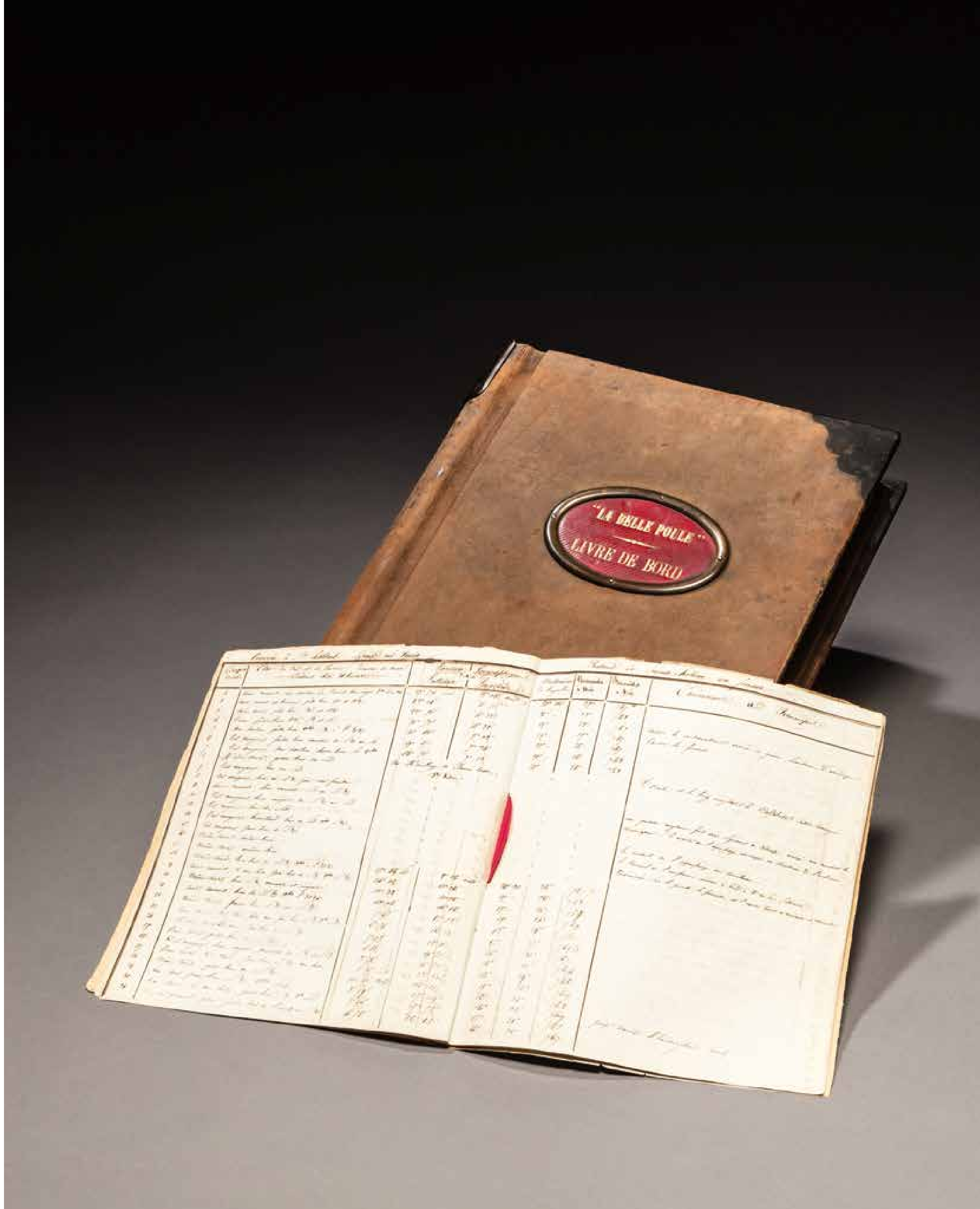
The crew included many officers but also some close companions of the Emperor, including his companions in exile: Mameluke Ali and the Comtes Gourgaud and Bertrand.
Among the officers on board was François Marie Sosthène Fabre Lamaurelle (La Ciotat 1810-Paris 1889), then a second-class naval lieutenant.

A student at the Royal Naval College of Angoulême, created by Louis XVIII in 1816, Fabre Lamaurelle was appointed midshipman in 1827. He was Aide-de-camp to the Prince of Joinville since 1837 and was promoted to lieutenant the following year. Seven years after the expedition of the *Belle Poule*, he was made frigate captain, and in 1854, ship-of-the-line captain. He commanded the *Suffren* during the Crimean war, the *Arcole* as part of the Mediterranean squadron in 1857-1858 and took part in naval operations during the campaign of Italy, and finally commanded the steam frigate the *Gomer* in 1859. He was appointed Rear-Admiral in 1862, and commanded the navy in Algeria from 1867 to 1872. He was raised to the position of Grand Officer of the Legion of Honor by decree of December 25, 1870 (database Léonore LH//922/12) and promoted to Vice-Admiral in 1872.

In 1840, day by day, the young officer recorded the condition of the sky and the sea, the geographic position (latitude and longitude), the noon thermometer and barometer readings as well as any events and remarks that punctuated the day.



Eugéne Isabey, Embarquement du cercueil de Napoléon Ier à bord de la frégate la Belle-Poule, 1842, musée du château de Versailles



From the crossing from Toulon to Cadiz (where the *Belle Poule* anchored on July 17) to the arrival at Saint Helena on October 8, to the return to Cherbourg on November 30, the 108 days of this trip and the 5,417 nautical leagues traveled are detailed here. In addition to this logbook, Fabre Lamaurelle also left a notebook of personal recollections kept in a private collection. The young naval lieutenant is mentioned several times in the *Journal inédit du Retour des Cendres* by Mameluke Ali.

The journal begins on July 1, 1840 in the harbor of Toulon. On July 7, Fabre Lamaurelle notes: "*His Royal Highness on board* [Louis-Ferdinand of Orléans, Prince of Joinville]. *Departure the 7th at 6p.m.*" On July 19, the governor of Cadiz came aboard, on August 4 the *Belle Poule* crossed the tropic of Cancer and, on August 21, the frigate crossed into the Southern Hemisphere and set course for Bahia. A few days later, on August 28, the young naval lieutenant records having "*seen a whale* ".
In early September the *Belle Poule* anchored in Bahia and a few days later it is noted that the "*the Prince departed to visit the river at the back of the bay*". On September 14: setting sail for Saint Helena, the 21st, the frigate crossed the tropic of Capricorn after having encountered two whales a few days earlier.
On September 25, a "*to battle stations, ready to fire*" is noted and on October 3:"*all war-armed boats, mock boarding of the Favorite*".

On October 8 at 4 p.m. the expedition arrived at the harbor of Saint Helena. The *Oreste* and the English brig, the *Dolphin,* exchanged salutes. On the 11th "*An English schooner sends distress signals, a tugboat is dispatched*. (*Half the crew is sent to the Emperor's tomb*").
Two days later, "*The rest of the crew [...] at the tomb*" and on the 14th "*the Emperor's coffin arrives on board at 6 p.m. (absolution) ceremony on the port. The Favorite and the Oreste fire every minute*".

Finally, on October 18 at 8.30 in the morning, the *Belle Poule* sets sail for France and on October 29 "*crosses into the Northern Hemisphere*". It is at 5 in the morning, on November 30 that the frigate arrives in Cherbourg harbor.

At the end of the manuscript, the frigate's itinerary and the number of miles covered are meticulously detailed.

On December 2 1840, the *Belle Poule* comes alongside in the military port of Cherbourg. The Emperor's remains lie for nine days in the ship's between-decks, arranged as a funeral chapel. The coffin was transferred onboard the *Normandie*, on December 8, 1840, escorted by the *Véloce* and the *Courrier* aboard which were the crews of the *Belle Poule* and the *Favorite*. On December 15, 1840, he arrived at the Invalides. As he had wished, the Emperor henceforth would rest near the Seine.

On this day of jubilation, Victor Hugo joined the crowd on the Champs-Élysées and recounted the event in *Le Retour de l'Empereur*:

" Sky icy, sun pure. – Oh shine in history,
From your funeral triumphs the imperial flame!
May the people forever keep you in their memory;
A day as fine as glory,
As cold as the tomb!"

[With:]

La Belle Poule. Logbook.

Thick 4to (348 x 260 mm). Lined paper. Brown buckskin, corner pieces in brass, pieces of brass at the bottom and lower spine, oval brass pieces on the upper board with title piece in red morocco and title in gilt letters "*La Belle Poule*" Logbook, smooth spine (*Stationary, metal nibs. Maison Paul Girard Alexis-Poulain successors*, label affixed on the first pastedown).

This logbook, left blank, belonged to Mameluke Ali. Only a few later annotations in pencil note: "*Souvenirs of Saint Helena*" "*2 letters from Balmani*" "*Ali - description of the library*", "*Letter from cook Pierron*", "*2 letters from Abbé Coquereau*", "*Letter from Thiers*", "*Hudson Lowe*". According to a note in pencil, this logbook was used to organize manuscripts (probably by Gustave Michaut [Ali's great grandson by marriage]) in preparation for the publication of the *Souvenirs*.

Son of a stablemaster, Étienne-Jean Saint-Denis, known as Mameluke Ali (1788-1856), entered into service at the stables of Saint Cloud in May 1806, and would be appointed second Mameluke in December 1811. Loyal among the loyal, and of an unwavering loyalty, he was one of those who followed the Emperor into exile. In 1840, after numerous negotiations and thanks to the intervention of Thiers, he succeeded in taking part in the mission that was ordered for the return of Napoléon's ashes.

PROVENANCE

Itinerary of the voyage to Saint Helena : Archive of Henri-Gatien, General Comte Bertrand.
La Belle Poule. Logbook :
Archive of Mameluke Ali.
Jacques Jourquin (ex-libris "*Bibliothèque de la Prevôtière*"; in the 1970s, Jacques Jourquin acquired part of Mameluke Ali's archives).

PROVENANCE

Henri-Gatien, général comte Bertrand, archives du général Bertrand (manuscrit de Fabre Lamaurelle).
Mamelouk Ali (livre de bord).
Jacques Jourquin (ex-libris "*Bibliothèque de la Prevôtière*" ; Jacques Jourquin racheta, dans les années 1970, une partie des archives du mamelouk Ali).

BIBLIOGRAPHIE

Maryse Vallérini et Mireille Doguet, sous la direction de Nicolas Buanic, *Inventaire index du rôle d'équipage de la frégate la Belle-Poule pour l'année 1840 ou liste alphabétique de l'équipage et des passagers embarqués à bord de la frégate la Belle-Poule pendant l'année 1840.* Bureau du courrier régional de la Marine à Cherbourg Service Historique de la Défense, 2009. (Le document original est conservé à l'échelon de Cherbourg du département de la Marine au sein du Service historique de la défense, sous la cote 1C² 10).
Mamelouk Ali. Journal inédit du Retour des Cendres. 1840. Édition établie par Jacques Jourquin. *Paris, Tallandier, 2003.*
Jacques Jourquin, "À la recherche du mamelouk Ali : les manuscrits et leur publication". *Revue de l'Institut Napoléon*, n° 208, 2014-I, p. 87-108. Il servit au classement des manuscrits par Gustave Michaut probablement pour la préparation de son édition des souvenirs comme en témoignent quelques annotations.

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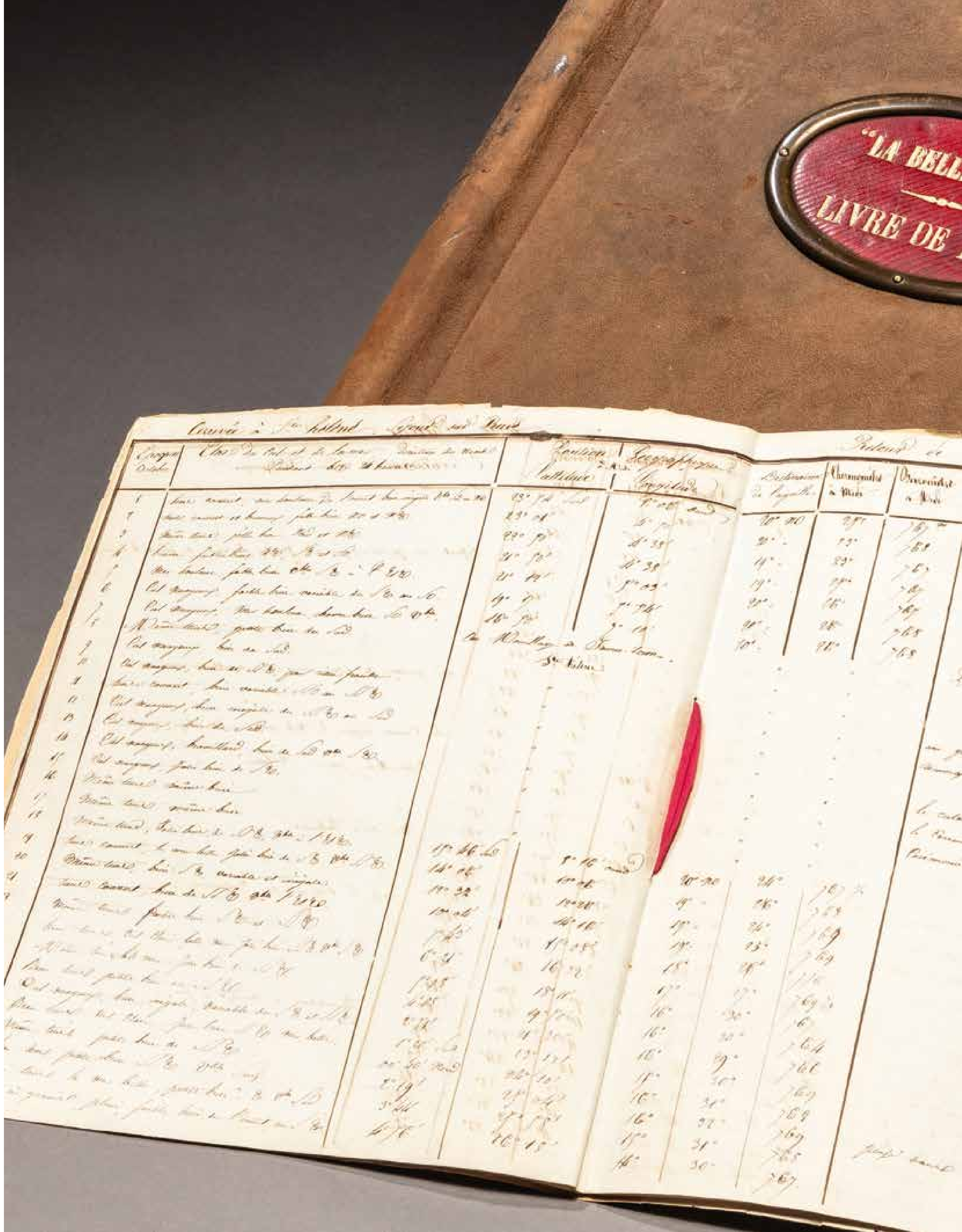

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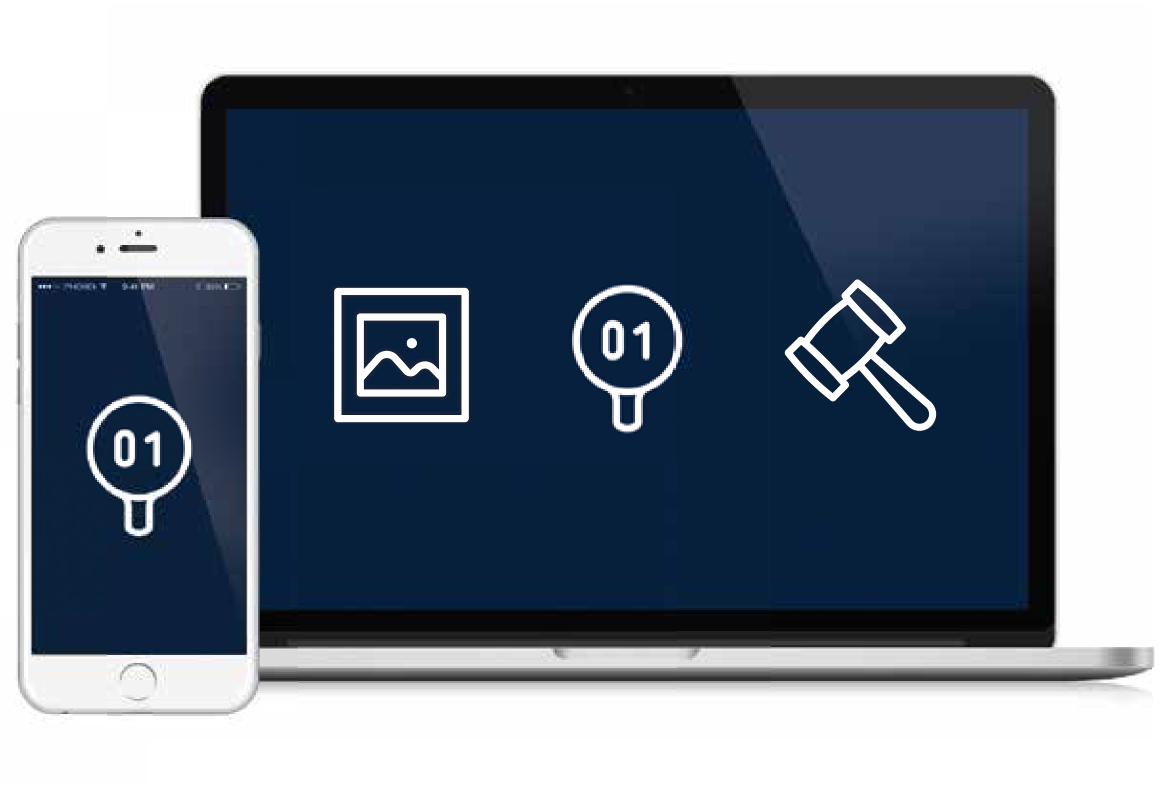

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SYMBOLES

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Tranche du prix d'adjudication (en €)	Taux du droit de suite
De 0 à 50 000 €	4%
De 50 000,01 à 200 000 €	3%
De 200 000,01 à 350 000 €	1%
De 350 000,01 à 500 000 €	0,5%
Au-delà de 500 000 €	0,25%

Le montant du droit de suite dû résulte de la somme des montants calculés selon les tranches indiquées ci-dessus, et ne pourra excéder 12 500 euros pour chaque bien à chaque vente de celui-ci. Le montant maximum du droit de suite de 12 500 euros s'applique pour les biens adjugés à 2 millions d'euros et au-delà.

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∏ Monumental
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Pour enchérir sur des « Lots Premium » (accompagnés du symbole ⚲ dans les catalogues papier imprimés ou du symbole ✧ sur la page en ligne du lot), il vous sera demandé de compléter une demande de pré-enregistrement pour Lots Premium. Vous devez faire en sorte que Sotheby's reçoive votre demande de pré-enregistrement au moins trois jours ouvrables avant la vente. Veuillez garder à l'esprit que nous ne sommes pas en mesure d'obtenir des références bancaires pendant les week-ends ou les jours fériés. La décision de Sotheby's d'accepter ou non une demande de pré-enregistrement est définitive. Si votre demande est acceptée, vous recevrez un numéro de raquette spécial. Si tous les lots du catalogue sont des « Lots Premium », une mention spéciale sera incluse à cet effet et le symbole ne sera pas utilisé pour chaque lot.

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SYMBOL KEY

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Portion of the hammer price (in €)	Royalty Rate
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From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 Euros for any single work each time it is sold. The maximum royalty payable of 12,500 Euros applies to works sold for 2 million Euros and above.

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∏ Monumental

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◇ Wines and spirits offered in bond only

Lots marked ◇ are sold in bond only. Please refer to the section entitled 'VAT and Other Tax Information for Buyers at Wines and Spirits Sales' for further information on such lots.

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